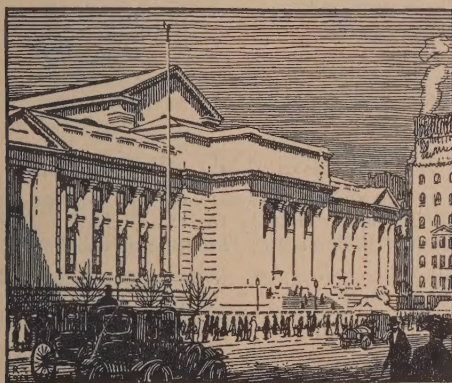


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BULLETIN OF The New York Public Library

Astor, Lenox and Tilden Foundations



JANUARY 1949

VOLUME 53 - - NUMBER 1

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The Bulletin is printed and published monthly by The New York Public Library at Fifth Avenue and 42nd Street, New York 18, N. Y. Subscription \$1.00 a year, current single numbers, 10 cents. Entered at the Post Office at New York, N. Y., as second-class matter, February 10, 1897, under Act of July 16, 1894. Authorized for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917. January, 1949. Vol. 53, No. 1.

BULLETIN OF The New York Public Library

Astor, Lenox and Tilden Foundations

VOLUME 53

JANUARY 1949

NUMBER 1

Copyright and the Public Interest*

By LUTHER H. EVANS

COPYRIGHT has a closer connection to today's world struggle than may be apparent at first to some who have not had occasion to consider the wider implications of the subject or may have been engrossed in the detailed problems of particular industries or interests.

The crisis faced by the nations and peoples of the world is as yet unresolved. In part an aftermath of a great war, that crisis also arises from the regrouping and play of deeper forces — economic, military, intellectual. Such forces are closely interrelated: economic disorganization fosters the growth of ideas of social structure which a higher level of production discourages. Military strength may be a powerful support to particular systems of thought and social organization, while political doctrine and personal conviction may be as important military weapons as any others that science has invented.

Whether all will agree that the battles of the mind are the major engagements in today's world struggle, few will contend, I think, that they are of a lesser order of importance. My personal view is that history will record they were crucial; upon their outcome the internal organization of our society and the external relations of the nations primarily depend.

The battle of ideas may assume the form of written words, pictures, sounds or combinations of these. Whatever the form, the essential problems revolve around those of original creation and production on the one hand and of effective distribution on the other. Each aspect is essential to the other. Neither can be long considered without questions being raised as to the nature of the rights of the creator and the length to which the state should go in extending its protection to all subsequent forms of reproduction of the

* This thirteenth of the Richard Rogers Bowker Memorial Lectures was delivered at The New York Public Library on January 13, 1949, by Luther H. Evans, Librarian of Congress.

original creation which in the English-speaking world are grouped under the name of "copyright."

Misled in some measure by the numerous technically complicated details of the subject, many persons may have overlooked the fact that determination of sound copyright policies raises, alike in the domestic and the foreign field, the fundamental issues of our day: preservation of personal initiative with greater equality of opportunity; avoidance of the evils of monopoly with a minimum of state control; freedom and integrity of thought, speech, and communication reconciled to media of mass communication. Copyright properly understood and wisely handled may be at the same time a powerful stimulus to creation and the means of opening the channels of dissemination of thought, information and debate. Misunderstood, and with its true purposes lost sight of, copyright can become a limitation on creation and a barrier to free interchange and expression. Like many other products of man's genius in the realms both of science and of law, it has a capacity for good or evil depending on his understanding and the use he makes of it.

I propose to speak to you briefly on some of these matters, not as a technician, expert in refinement or the legal applications of particular language, but rather as one who as teacher, author, librarian and delegate to copyright conferences has had occasion both to give consideration to these problems in a broad sense and to make policy recommendations. Indeed, there may be some positive advantages in this approach which both limited experience in some phases of the subject and lack of direct involvement in others may permit me to bring to a fresh consideration of the subject. At many of these copyright discussions I have been impressed by two attitudes: one has been a tendency to approach concrete problems in the light of a fixed idea or a predetermined goal, sometimes at least partly emotional in nature; the other a readiness to discuss issues and principles solely with a view to their pragmatic effects upon specific interests or even of particular contractual arrangements or pending negotiations. Neither approach has been particularly conducive to progress in domestic legislation or international relations. Without doubt testimony as to the practical effect of any proposal should be given before those who must weigh the evidence, and those with intimate firsthand knowledge of particular situations are best equipped to give such testimony. The balancing of conflicting interests and the weighing of such testimony should be done by others with a broader perspective and in a spirit which makes the public interest the paramount test.

Before giving consideration to certain situations which are of particular interest at the present time, let us look for a moment at the basic concepts

underlying all copyright and in particular our United States copyright law. In later applying these principles to concrete situations I may refrain from expressing a final personal judgment as to the proper ultimate solution of each. This may be due more to a desire to emphasize the primary need of proper analysis and formulation of all such problems and the probable effects of the solutions proposed than to any inclination to maintain a position of personal neutrality in these urgent matters.

The diversity of juristic concepts as to the true basis of copyright has impressed many students of the subject. This has complicated efforts at agreement on definition and statements of principle not only in the international field but has also retarded the solution of pressing practical problems of detail in the domestic law of various countries. Adherents to the view that the right of an author to control, even after publication, the copying or reproduction in any form of the creation of his intellect is a property right essentially identical to that in a physical object moulded by an artisan with his hands or to a crop taken by a farmer from his soil, find it difficult to reconcile themselves to the thinking of those who assert copyright to be a privilege granted by the state for a limited duration in the public interest. Others deny the validity of either of these views and contend that copyright can only be adequately understood as in essence the extension of the creator's personality, that is, as an application of the doctrine of the right of privacy. On other occasions copyright has been spoken of as one of those natural rights more popular in a day of earlier political debate of which we may today be witnessing a revival as we hammer out codes of human and civil rights for universal acceptance.

In the United States, at least, the scope of this philosophic copyright discussion is restricted and the issue at the same time is clarified by the provisions of Article 1, Section 8, of our federal constitution which clearly disclose that, so far as the lawmaking powers of our Congress are concerned, both the basis and the objective of our statutory copyright is the stimulation of creation. The exclusive statutory rights of authors to their writings may be granted only for such limited periods as, in the judgment of Congress, will tend to promote the progress of science and the useful arts. This language and the philosophy behind it were not a passing inspiration of its authors. Their roots were deep in the English law, beginning with the Act of the 10th of April, 1710, entitled "An Act for the Encouragement of Learning, by Vesting the Copies of Printed Books in the Authors or Purchasers of such copies, during Times therein mentioned," known as the Statute of Anne.

Equally revealing is a survey of the copyright legislation of the thirteen original states, ten of whose copyright enactments between 1783 and 1786 recited in their preambles or title clauses a purpose to encourage or improve learning and the progress of civilization and the arts and sciences. The enactments of five of the states made additional references either to "natural equity and justice, honor to their country and service to mankind," as did New York and Georgia, or they went beyond this, as did Massachusetts, New Hampshire, and Rhode Island, in speaking even more specifically of "the natural rights of all men," coupling this with the further statement of "there being no property more peculiarly a man's own than that which is produced by the labour of his mind." North Carolina's preamble said: "Whereas nothing is more strictly a man's own than the fruit of his study. . . ." New Jersey's act of 1783, entitled "An Act for the promotion and encouragement of literature," contented itself with a middle position that "learning tends to the embellishment of human nature, the honour of the nation, and the general good of mankind" and "it is perfectly agreeable to the principles of equity that men of learning. . . should have the profits that may arise from the sale of works secured to them. . . ."

Virginia, in the Act of 1785 undertook to secure an exclusive property, as did Maryland, though the latter also spoke of the "encouragement of learned men." Connecticut's goal was to encourage learning, presumably creation, and also the publication of writings. The objectives of both Georgia and New York were restricted to encouraging men "of learning and genius to publish their writings." Pennsylvania and North Carolina refer specifically to encouragement of composition, writing, and discoveries. Delaware passed no copyright legislation.

In brief, ten states used language directed towards encouragement of learning for the public benefit coupled with provisions stressing the author's interest; two states dealt only with protection of the author. Four states went much further and also had specific provisions as to adequacy of copies to serve the public and the reasonableness of the price, while a fifth state dealt only with reasonable price.

It is thus apparent that the draftsmen of the copyright clause of the federal constitution had before them more than one philosophic basis for the exercise of Congressional authority in this field and that the choice made was deliberate. This is not to say that the author's property rights were disregarded; on the contrary the very purpose of Section 8 was to confirm and strengthen such property right but not as either a natural right or an end in itself but as, and only as, the recognition of such right furthered the ulti-

mate purpose of promoting the progress of science and the useful arts. This purpose in turn was subordinated to another even wider purpose, namely, "to form a more perfect Union, establish Justice . . . promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity . . ."

Whatever may be the basis of other national systems of copyright, in the United States the test both of the scope of legislative power and its application to any particular domestic situation is clearly that of the public interest. Nowhere has this been better stated than in the report of the House Committee recommending the adoption of the last extensive revision of our copyright law in 1909. The Committee said:

"The enactment of copyright legislation by Congress under the terms of the Constitution is not based upon any natural right that the author has in his writings, for the Supreme Court has held that such rights as he has are purely statutory rights, but upon the ground that the welfare of the public will be served and progress of science and useful arts will be promoted by securing to authors for limited periods the exclusive rights to their writings . . .

"First, how much will the legislation stimulate the producer and so benefit the public; and second, how much will the monopoly granted be detrimental to the public? The granting of such exclusive rights, under the proper terms and conditions, confers a benefit upon the public that outweighs the evils of the temporary monopoly."

In international affairs copyright may also be dealt with under the treaty power of our federal constitution where wider objectives than those of Article 1, Section 8, may appropriately be sought. The ultimate synthesis and the final test, however, will be the same; namely, is the general welfare served? In no case should there be doubt in the minds of officially designated representatives of this country in attendance upon international copyright conferences or as participants in negotiations looking towards copyright convention, treaty, or executive agreement that no proposal is to be disposed of in the light of a narrower interest or concept but only as it meets the test of the public interest as a whole. Much misunderstanding on the part of undoubtedly sincere proponents of the interests of authors and their societies would no doubt have been avoided by a clearer recognition of the foregoing principles as basic to the United States constitutional system and this country's copyright law.

For example, in discussions with respect to one of the simpler and more definite issues of copyright, namely, duration, some participants start with

the assumption that any rule which extends the period of protection necessarily represents progress. Given this premise, it is difficult to find a logical stopping point short of the Portuguese contention, or that of sponsors of certain recent French legislative proposals, that perpetual copyright represents the ideal. But the underlying assumption here is that the purpose of copyright is to give, or perhaps it would be claimed, to restore, to authors an unrestricted property right. This might be the ultimate public interest were there not other interests to be weighed. How long a period of protection is needed to call forth the maximum of creative effort? After what lapse of time does it become practically difficult for those wishing to republish works in whole or in part to locate the owners and secure permission for such use? Does the public interest differ in these respects as to different types of works — fiction, music, photographs, scientific works? A single simple standard such as fifty years has the virtue of uniformity which perhaps is itself in the public interest, but that this may be overridden by other considerations has been conceded even in the deliberations of the Berne Union conferences where variation in the period of copyright has been continued for photographic and other types of works.

Similar considerations have validity in our dealings with the related problems of the best starting point for the copyright term and of renewal rights. One may ask whether a single fixed term of years commencing with the death of the author has not tended to gain acceptance as much from its lengthening of the copyright's duration as from careful analysis of all practical and policy considerations. It would seem that in most instances a term starting from publication which should normally occur during the life of the author was at least as closely related to achievement of the social objective of stimulating creation as one starting with the death of the creator. As the enactments of several of our original States indicated, inducement to publish is of hardly less significance from the viewpoint of the public interest than encouragement to original creation, and legislation emphasizing that publication is the act of primary significance rests on a sound tradition.

However, having urged the social significance of publication, I suggest consideration be also given to the practical advantages of a rule which will finally terminate the possibility of authors' rights at some ascertainable date irrespective of publication. While the matter will be referred to again in our discussion of fair use, it may not be inappropriate here to indicate that although, at common law, an unpublished work may have perpetual protection, there are both policy and operating advantages to be expected from a different rule. Many scholars and librarians charged with the custody of

manuscript materials will be quick to recognize this fact. Such an innovation might produce constitutional objections, though these would appear to have firmer basis in custom than in any substantive merit. Nothing in Article 1, Section 8, would seem to restrict the power of Congress to start or stop the duration of copyright at whatever point in the exercise of its reasonable judgment and discretion is most conducive to promotion of the useful arts and the public interest. The use by scholars of manuscript material of great historical and social significance years after the death of its author other than at peril of settlement with unknown and unascertainable claimants of remote consanguinity or tenuous proprietorship would seem a matter to which the ingenuity of counsel should be capable of better answer than has yet been given.

Whether for all purposes the death of the author is the best fixed point upon which to base both the starting, and consequently the end, of the copyright period will bear further examination. Dates of death are not always readily ascertainable. However, after reading recent discourses by high authority as to the application of terms defined in Section 26 of Title 17, United States Code with respect to "date of publication" as well as in Article 4, paragraph 4, of the convention recently signed at Brussels respecting "published works" and copies in a "*quantité suffisante à la disposition du public*" death may appear to offer the easier solution.

But the question may not be merely one of date of death, but of which author died. In the modern world production of copyrightable as well as other works is ever more a matter of co-operative activity, of teamwork. Literary and artistic creations of the greatest significance, particularly some which most effectively bridge language barriers between peoples — motion pictures and other photographic materials, sound recordings, televised works — are seldom the creations of a single person. The same is increasingly true of much assembling of news and other periodical, informative, and scientific writing which bears, or should properly bear, no single author's name. In the case of corporate authors, a substitute rule to one based on the life of the creator must also be found. These problems may not be lightly brushed aside, but should lead to further study in the light of modern conditions and reappraisal of conclusions once widely accepted.

A similar approach is appropriate to discussions of renewals of copyrights. A superficial glance at this problem might lead to the hasty assumption that a short first term of copyright with a right to renew does no more than introduce an unnecessary additional complexity into an already intricate subject. But if, as our actual experience with a copyright renewal system indicates,

only approximately eleven per cent of original copyrights are renewed, this would seem pertinent evidence that the longer full term is a small inducement either to original creation or publication. Thus the longer term only postpones the attainment of that desirable state, free from all restrictions, licenses, title searches, and cataloguing of further copyright facts, when the work is at rest in the public domain. Copyright having performed its creative mission, publication also being achieved, the earliest possible release of the work to the free market of ideas would seem also most clearly the ultimate interest of the public. To achieve this result the renewal device would appear to have a parallel value in the case of copyrights to that of patents.

But it has on occasion been contended that a different principle comes into play with copyrights than is the accepted rule for invention, namely, that whereas the latter involves the protection of an idea or the application of an idea for a limited duration, copyright deals only with the forms in which the idea is clothed; that since the idea itself is always free of the monopoly, the public is less vitally interested in the duration of the restraint on the forms in which a particular author has clothed his idea than it is in the case of patents. Indeed, this line of thought no doubt plays an important part in the justification of the author's claim to perpetual copyright under the name of "*droit de suite*" or the "*moral right*." Whether a doctrine which is in effect an unlimited restraint on the author's own right of alienation may not be commercially disadvantageous to the seller, the question may here be raised whether the current tendency in copyright is to maintain this asserted historical distinction between the form and the substance. At least may there not be some inconsistency on the part of those legal philosophers and statutory draftsmen who at the same time that they use this distinction to justify a perpetual property right undertake to extend the protection of an original work into no-matter-what new adaptation, translation, or other garb it may be transformed? Even to more seasoned motion picture goers than I, the resemblance between the feature play and the book is, I am led to believe, not always apparent. But motion picture producers are no more inclined, I am told, to challenge the paternity and legal lineages of such acquisitions than are authors and publishers. Since the creative reality is no doubt less the form of the moment than the idea behind these forms, one need have no criticism of this tendency, this nose for following the copyright trail across such varying terrains. But the price which the author and his assigns may not unreasonably be asked to pay for full protection in whatever varied forms the work appears is that, after a limited period, both the essential idea and all its transformations are the property of the public free and unrestricted.

One other possible consequence of the acceptance of the renewal principle may be worth further brief consideration. The device can readily be used to accomplish a separation of the original term from control of the right to renew and any legal interest in the renewed term. Solicitude lest the author be taken advantage of before he realize the true value of his creation has been a constant theme in the evolution of copyright. One may question whether making the author a ward of the law and depriving him of full freedom of contract is the most promising modern approach to this problem, which has no doubt often been a real one. Inalienable homestead and dower rights for wives, reservations for Indians, are not as popular as they once were as protections for the weak and equalizers of bargaining position. The more modern approach is to look for strength in union, in competent representation, in education and use of sound forms of contracts and licenses. Given essential societies representative of authors' interests, strong and well led, one may best ask their counsel and officers whether a statutory prohibition of the assignment of the inchoate right to renew irrespective of the survivorship of the author would on balance be to the advantage or the disadvantage of the author. I suspect that the response at least in this country at this time would be the same as it seems to be with respect to the "droit de suite" and the "droit moral," that the cure is worse than the disease, that at one and the same time a man cannot both have the right fully to dispose of his property and also reserve some interest in that property. We must face the issue whether we believe in a free economy or how far and on what conditions we would regulate our freedom.

This is the heart of the problem of the authors' societies. I have already suggested how essential their functions are to the representation and protection of the individual author, composer, or artist. This is, of course, particularly true with respect to checking the use of music and other works when performed and seeing that the original creator receives his fair share of the proceeds. The occasions for such representation go far beyond those of mere collection agencies and include legislative representation, collective bargaining, and counsel of many sorts. Whether or not the product of the labor of men's minds is more or less a commodity than that of his hands, the need of the individual to associate with his fellows to equalize his strength with that of already powerful organizations engaged in the distribution of his creations should no longer be open to argument. Relations between industries may be as significant as within a single industry, and the structure and appropriate membership of each bargaining agency may be matters of more than passing concern. If authors' societies perform, as I believe they do, an essential

part in the modern functioning of a copyright system, we should be as familiar with their organization and operations as we are with the paragraphs of our substantive statute. Without expressing an opinion on the lower court's decisions in the recent ASCAP cases, I suggest that study of the problems raised by them will be rewarding. No one concerned with reality rather than form can avoid reflections as to the significance of the sharing by authors of their voting power and revenues with important groups of publishers associated in turn with leading producers and distributors; and how these arrangements may or may not be related to the interesting circumstance that proposals for a new basis of performance payments by motion picture exhibitors, not necessarily in themselves inequitable or out of line with payments of the radio industry, precipitated litigation whose final consequences cannot yet be seen or appraised.

This much at least would seem clear: the state which granted the original copyright privileges upon which the whole structure ultimately rests has an interest in knowing the facts and seeing that the powers it has granted are not abused. In the Canadian as in the recent Mexican copyright law the organization and operation of the authors' societies are an integral part of the statute. Provision is made for public accounting for funds and public participation and review of royalty schedules. The condition of the exercise of monopoly powers here as in the case of the grant of the copyright itself is recognition of the paramount public interest.

In dealing with these debatable problems as with the three simpler issues first discussed, namely, copyright duration, the best starting point for the period of protection, and the justification and application of the renewal principle, it will be seen that even when applied to the domestic affairs of one country the assembling of the facts, the analysis of the probable consequences of different procedures, and the weighing of narrower interests in the light of the overriding public interest is not easy.

Each of these problems immediately presents many additional complications in the international field, and copyright can no longer be profitably considered on a purely domestic basis, important as that may be. Let us turn to issues which will inevitably be thought of in their international setting — automatic copyright on creation as related to the requirements of notice and deposit — and see if we can apply our technique to the warmly debated questions gathered around the so-called formalities.

We may no doubt again safely start with the assumption that the simpler a rule, in the absence of adequate justification for complexity, the better. Copyright on creation without requirements as to notice, deposit of works,

application for registry, affidavit of manufacture, or payment of any fee has the great merit of simplicity. No one who has had the ultimate responsibility for some years for a copyright operation employing approximately 200 persons, the annual examination of over 200,000 applications, cataloguing an equal number of works, shelving or otherwise disposing of nearly double this number of deposits can help but look with some envy at any other system in which none or but part of these things is done and ask himself what procedures would justify modification or even partial release from the daily treadmill. Other national systems appear to operate without so much paraphernalia and to be largely unaware of the advantages they are missing. What are the justifications for the United States system in these respects?

First as to the statutory requirement of notice of copyright to be placed in a specific location on each work. This requires some care and attention to detail on the part of the author or publisher, as well as examination on the part of the Copyright Office. What value does the public receive in return?

The year-date of publication supplied by the notice is a simple and definite way of determining the starting point of the term of copyright and the date after which the work falls into the public domain. There are obvious advantages in having such data within the work itself without the need of conducting investigation or correspondence elsewhere. Most important, absence of the notice means that the work is in the public domain. Uncertainty as to renewals complicates the picture — and is a factor to be weighed in any study of that problem, but the publication date sets at least a maximum period of restrictive rights and greatly facilitates searches for renewals in official records.

The name of the proprietor in the notice also affords at least a definite beginning point for tracing and locating the owner of the copyright at any subsequent time. Recent exchange of views between the U. S. Register of Copyrights, the Associate Register, and copyright specialists in a number of western European countries which have long prided themselves on freedom from formalities indicates increasing recognition of the practical advantages of minimum requirements facilitating the identification and location of the owner of the work whose permission must be secured to copy or adapt the work to new forms. Such further uses may not only be to the general public benefit but of possible substantial financial return to the author and proprietor. Most published works, of course, contain an identifying imprint of some sort, but these are frequently not particularly helpful or are even misleading to those seeking to trace exact legal rights. In the development of a new uniform law for recommended adoption in the four Scandinavian

countries I understand further thought has been given to the need of identifying and locating ownership of unpublished works. In our country also this situation with especial reference to unpublished books is deserving of review and clarification. The Copyright Office is now engaged in a restudy of the long-standing rule that unpublished books cannot be accepted for registration with a view either to promulgation of a new and more liberal regulation or, if necessary, a possible recommendation for amendment to the copyright statute. This much is so far apparent from the interest expressed in the matter in diverse quarters — that both the data supplied by copyright notices and the availability of registration facilities have practical advantages to those wishing to protect and market their writings.

It may be contended, however, that these facilities should be extended as a privilege, and not made a condition of copyright. Many rights are said to have been lost as a result of negligence, ignorance, or technical defects in the notice or other formality. Some such losses have no doubt occurred, but their actual extent as compared to benefits to authors from the notice is a matter of great uncertainty. This is a subject where more facts are desirable and an impartial and comprehensive study of all aspects of the problem is very much to be desired. Possibly the conclusion of such an inquiry would be that the substantive benefits of the information contained in a notice could be retained with some relaxation of the exacting specifications as to form and location. If reasonable actual notice is our objective, rather than a testing of capacity to meet detailed statutory requirements, we should have the ability to write a provision accomplishing this result while both protecting the equities of innocent parties and minimizing the likelihood of the permanent loss of authors' rights. More than one of our federal courts has recently shown a commendable tendency to look at substance rather than form in these respects, and here too the Copyright Office has before it a study with a view to assembling facts, briefing the law, and submitting recommendations.

But the real issues between automatic copyright and the formalities are not the foregoing matters of form, but of fundamental policy; namely, "Should or should not a copyright proprietor be required to assert his interest in and claim to copyright before the grant of the right?" Those who consider copyright a property arising upon creation will have a short and negative answer to this question. In the United States, as we have already seen, our constitutional and statutory doctrine starts with a different premise. Nevertheless, that doctrine does not foreclose us from urging that Congress revise the form in which its authority has hitherto been exercised or even, in the light of the

experience of much of the rest of the world, from reconsidering the continued validity of the major premise of the American doctrine itself. In my opening remarks, I have suggested that the nature of the world struggle is one in which not only narrow property rights must give way to larger interests, but that many national doctrines require review in a larger setting, particularly in relation to the experience and practices of other nations and peoples. Certainly a doctrine even hallowed by more than one hundred and fifty years of acceptance and tradition is not in an age of radio, television and Ultrafax so sacrosanct that we should hesitate to re-examine it with fresh eyes.

Putting aside, therefore, all preconceived dogmas of property right or existing statutory requirements or lack of such requirements let us consider the question we have asked in the light of one basic standard of permanent validity; namely, what is in the public interest? That public interest, we see at once, is not a single thing but has diverse facets to each of which our problem must be turned and the results balanced one against another to determine which is best calculated to achieve the widest range of most vital interests. An absolute and perpetual property right is itself an undoubted and strongly urged interest of an important and numerous group. Freedom of the creator not only to claim ownership in his physical manuscript, but of the form or expression of the ideas therein, and to prevent any subsequent reproductions of the original or any adaptations thereof irrespective of notice or claim of interest has the merit of simplicity, universality, and frees the creator or his assigns from any burden of affirmative action or risk of error or negligence as to the form of claim of copyright.

But the general public has an equally valid interest in simplicity, universality, and the largest possible freedom from restraint in the realm of ideas. Whatever procedures are most likely to achieve that maximum freedom would seem as a matter of first impression to be desirable, and a heavy burden must be assumed by whosoever would place restraints of any sort upon the public's right to use, revise, adapt, or otherwise transform ideas or any expression of them. The struggle for freedom in the world today is essentially a struggle for freedom of thought and its manifold expressions. No dictatorship is a dictatorship except as and to the degree it controls men's minds. The most penetrating and least readily answered criticism of our western world is that, beneath the forms of our freedom of information and opinion, our remarkable capacity for organization and our inventiveness in mechanical devices for communication and of legal and financial institutions have actually changed in practice many of the freedoms of which we speak in theory. The

monopoly granted by the state to the author, artist, and composer should therefore be carefully restricted to the purposes it is intended to serve, namely, the stimulation of production and publication for use of the public; that the grantee be required at least to assert his claim and make request for the privilege; that he file reasonable identifying forms, and deposit copies of the works to be protected.

Experience of the United States in the conduct of its copyright system founded on these assumptions has shown that of the total number of literary, informational, musical and other artistic works created and theoretically subject to copyright, in only a small percentage has the creator or his assigns been sufficiently interested in the privileges of a statutory monopoly to request it. The percentage varies with different classes of works, but books and materials intended primarily for entertainment represent probably higher percentages of copyright claims than much of the purely informational and scientific materials, including materials of the social, political, and economic sciences.

When dealing with copyright as with wider library problems we should be fully aware of the present range and relative numerical distribution of the raw materials with which those problems today deal, and the weight of their impact on the minds of the masses of the world's population. We should not be misled in formulating policy by giving disproportionate attention to certain older forms in which the materials were historically garbed. As compared with over seven and one-half million separate items received in the Library of Congress in the last fiscal year for preservation or disposal in some appropriate manner, of which a large portion were serials, leaflets, photographs and other pictorial material, the Copyright Office received less than a quarter of a million copyright applications, of which a third were musical compositions.

It is not without significance that last summer's Brussels revision of the Berne Convention retained a policy and provisions with respect to materials of the greatest social importance. Article 9, paragraph 2 reads:

"(2) Articles on current economic, political or religious topics may be reproduced by the press unless the reproduction thereof is expressly reserved; nevertheless, the source must always be clearly indicated. The legal consequences of the breach of this obligation shall be determined by the laws of the Country where protection is claimed."

This language parallels United States policy and requirements.

Paragraph 3 of the same Article 9 of the Brussels revision reads:

“(3) The protection of this Convention shall not apply to news of the day nor to miscellaneous information having the character of mere items of news.”

What ancient beliefs in the primary concern of copyright with literary traditions and the writings of a long passed age may not be revealed in that phrase “mere items of news.” Mere indeed!

To restore our perspective we may here pause to consider a set of considerations sometimes alleged to cut straight across much of the preceding analysis. These contentions have been frequently, and in my judgment often effectively, urged in connection with consideration of translations and in answer to proponents of exceptions to the extension of copyright protection to such translations into certain Asiatic and other languages. They center around the concept that in many situations a responsible sponsorship and proprietary control produces a more authoritative edition, a more accurate translation, a better all-round work than when such ownership is absent. Furthermore, it is said that whereas for a few masterpieces and already established works availability in the public domain is important, for new works as a whole and the great mass of marginal titles a marketable property is more of a help than hindrance to the public. Works available to all may be effectively sponsored and promoted by none. The situation may not be unlike that of a parcel of realty to which clear title cannot be given or which is accessible to use by the general public and as a consequence lies idle and neglected. More than one major motion picture producer, I am told, hesitates to use any script or other material to which at least color of ownership cannot be bought and paid for. Finally, it is contended that a clear title and a firm property control may not only produce better editions, more authoritative translations and wider adaptations, but by eliminating duplicate type-settings and through the economies of large-scale production may reduce costs and result in a wider circulation. That these arguments have been heard with respect to varied forms of monopoly does not establish that they are without validity. I submit them to complete our picture and again suggest that further factual data and impartial analysis may be desirable.

Two other requirements of our law should also be looked at in connection with the formalities: deposit of one or more copies of the work, and the recording of assignments. Let us dispose of the second matter first with the brief comment that any provision which facilitates search for and definiteness of titles would appear as advantageous to owners as to prospective users and

the public, as well as fully justifying the administrative costs involved. Opinion in several western European countries seems to be awakening to the practical benefits of our arrangements looking towards definiteness of recorded titles.

Deposit of copies of works is a much more intricate and controversial topic, and one on which a librarian must be careful lest his testimony be discounted as that of an interested party. We must be more punctilious in this country in distinguishing between deposit requirements as a mere acquisition procedure for national libraries or other public institutions and deposit as a condition of copyright than in countries which have adopted the first device but do not make it a condition of or even index it under copyright. We must also be fully aware that a deposit arrangement which has proved entirely practical and desirable in the domestic arrangements of a single country may have entirely different significance and develop unworkable complications when applied on a world scale.

Let us first glance back to 1780 and consider the probable situation of copyright in this country, as well as of our present American publishing, motion picture, music and art distributing industries, had each of the states continued with its individual legislative program and had we now forty-eight copyright offices — as we have forty-eight automobile registry offices — with full complements of personnel in each and all engaged in copyright examinations and registrations for appropriate fees. It might be arguable that, while at first this would seem an expensive and complicated set-up, there would be compensations in diversity and the opportunity for experimentation and comparison. Also that the deposit of one or more copies of every copyrighted work in a leading state or university library would have done much to build up a series of strong local libraries in areas where they are much needed and that this alone would have been worth more than the cost either to publishers or the supervising and receiving institutions. Whether anyone would urge that these values would have offset the expense of the duplications of formal requirements, made a condition of grant of protection in each of the states, seems even more doubtful.

It is also of some interest to speculate as to what the effect would have been upon the evolution of our national mental climate had every book and periodical publisher known that no work would be protected in the other 47 states unless published simultaneously and subject to separate registration in each. Possibly New York would not have become the publishing and intellectual center it is today, with its unifying influence upon our national thinking and action; a Texan might ask himself whether other rival publishing

centers might not have developed to a larger degree than they have, and whether advantage or disadvantage would have come from that circumstance.

Had we had no national registration and deposit requirements since 1870, the Library of Congress would be no doubt a very different institution than you see it today. Some of our divisions, such as that of photoduplication, would hardly have grown and be able to operate as they now do in prompt reliance on the statutory requirement of notice for conclusive evidence that a work is in the public domain. Or should I rather say that we would long since have been obliged to face more squarely than we have done the extent to which works still under copyright may be reproduced in single copies for scholarly use without the obligation of securing the consent of the copyright owner in each case. Here, too, we have been engaged in some recent explorations with a view to assembling the facts, weighing the interests, consulting with representatives of various classes of materials such as the periodical publishers, book publishers and others to secure their advice so that together we may perhaps push out the limits of the fair use doctrine to certain reasonable lengths. The ramifications of this problem and the varied interests concerned are greater than one might anticipate who has not reviewed the actual inquiries and undertaken to apply a policy or set of policies reconciling these interests. To mention a basic dichotomy, we have on the one hand the desires of scholars to secure access to materials in a convenient form and of libraries to satisfy that desire by use of modern reproducing processes with a minimum of red tape or shipment of entire works; on the other we have the increasing difficulty of many of those same scholars to find publishers for the products of their research in competition with more profitable large editions and the desire of libraries to do nothing which might still further restrict the already limited market for such important intellectual creations. Our final answers must depend on an assembling of all the parts of the picture and a balancing of the interests, possibly on an experimental basis until we see how any particular solution works in practice and is received by the groups affected.

But this is a digression from our consideration of the deposit problem, albeit one of such interest to librarians that it is not easy to limit our mention of it here to these brief references. Let us turn from our domestic depository requirements and look at today's international scene with these questions in mind: would a requirement of deposit of copyrighted works seeking protection in each of some seventy-five nations of the world in the national library or other public institution in each such nation be an effective means of promoting world understanding and exchange and freedom of information,

or would it be a complicating barrier to communication between peoples? Let us not forget that when we are here speaking of copyright works we are considering not merely or even primarily books, but also art and pictorial works, periodicals, motion pictures, and much other modern library material. What would tend to be the effect of acceptance of the further principle that works not bearing notice of copyright claim and not deposited in each country could be freely dealt with as in the public domain in that country? Merely to state the proposal would to many be sufficient to dispose of it. But would the reaction of these minds be the same to the suggestion of relating the proposal, not to deposit in each of seventy-five countries, but on the model of our own federal law to a single world depository and registry? Would this tend to an urgently needed intellectually unifying force in the world? Or would regional centers, perhaps one in each of the five great regions of the world, be more valuable and more practical than a single center while at the same time avoiding the complications and disadvantages of registry and deposit in each nation? While I do not urge that the situation of the forty-eight states is exactly analogous to the world situation, the comparison may throw light on today's problem.

As wars begin in the minds of men, so also must peace and new viewpoints. To ask these questions is to make clear, I think, that we are as yet ready to answer few of them, but it is also to reveal that here is a fertile field for that same exploration and courageous innovation both in fundamental thinking and in social contrivance which characterized the framers of our Constitution and the authors of our first copyright laws. Only when the social scientists show the same resource and audacity as our physical scientists will the mechanical inventions which have both transformed and threaten to destroy human life be brought under social control.

The founders of the Berne Union performed a great historic task not only in simplifying and co-ordinating the technical requirements for the better protection of the authors of many nations, but the successive modifications of the first convention set an example of one of, if not the most, advanced instances of international lawmaking. The Brussels Conference last summer gave clearer recognition than ever before to the principle that the new Convention when ratified will itself on many points enact substantive international law rather than be merely an instrument for harmonizing diverse national laws or recommendations so as to provide new standards of domestic legislation. The very atmosphere of the Brussels Conference under the experienced and tolerant leadership of its Belgian hosts illustrated the capacity of men of the mind and the spirit for overcoming barriers in the realms of

the intellect and the arts which as yet prove less easily surmountable on economic and political fronts. Representatives of nations within both the western and non-western worlds met and debated over several weeks with full vigor but good spirit technical issues and high policy, and despite requirements of unanimity for all final actions and equal voting power irrespective of how large or small the nation, a new instrument was hammered out for signature and ultimate ratification. Entirely apart from our views as observers of the wisdom of the direction taken by some substantive changes in the new document, on which I mean to imply no official or unofficial comment here, the foregoing was no minor accomplishment nor one for which we need withhold our warmest praise.

Looking at Berne with such perspective as the breadth of the Atlantic may give, and conceding some normal prejudice for systems and principles which are familiar and for practical arrangements which tested by results have worked well, one may be permitted some general reflections on basic questions and possibilities for future development. Should an international copyright convention be looked upon essentially as a document for the protection and extension of authors' property rights, a legal device for smoothing out technical rough spots in connection particularly with the application of new inventions and the contractual and associational arrangements surrounding their use in the production and dissemination of intellectual creations? These matters are important, indeed very important, and their harmonious adjustment with technical accuracy would be an international accomplishment of far-reaching effect. The expert advice, critical comment and constructive help of both the leaders of the societies who are the successors and trustees of a high tradition and of the technical experts of new sciences and new industries will be essential. But we suggest that the ultimate judgments should properly be made by neither. International copyright is more than a set of legal and scientific technicalities to be adjusted to the service of individual property rights. Copyright is a social instrument with larger purpose and greater potentialities, the realization of which will be possible only when they are clearly defined and accepted as basic in the testing of each specific statutory and treaty provision.

As we believe domestic copyright to be a privilege granted by each state for the furtherance of the national welfare, so international copyright may be a powerful force to further the interests of the developing international community. This vision must not only be clearly seen but the men into whose hands we place its attainment must have given no hostages to a narrower purpose. We must also grant authority and resources equal to the responsi-

bility. The Bureau in Switzerland has performed valuable work in preparing for the recent and earlier international conferences, and by editing the principal international copyright publication has acted as a clearing house of world information. Beyond this, however, the Berne office in the ten-or-more year intervals between conferences has been given little opportunity either to further the development of international copyright or deal with the actual intellectual materials which are the subject of copyright. It is interesting in this connection that of something less than a score of personnel constituting the Director's staff in the Berne Bureau, the services of all but the few people concerned with editing the *Droit d'Auteur* and general copyright correspondence, are engaged in operations of the trade-mark register under the industrial property convention. Berne is, of course, the oldest international copyright office, and despite the limitations which have been placed on its authority and copyright operations, with a record of solid accomplishment neither to be ignored in viewing the past nor overlooked as a great and invaluable resource in building for the future.

At the UNESCO Office in Paris a new international copyright effort is about a year old. Starting here with a clean slate, our country has given the project its support, as have other UNESCO members whether or not signatories of Berne Conventions, influenced no doubt by the hope that this may lead towards a truly universal copyright convention and program in which all nations including the United States will join. This need not necessarily involve any abandonment or withdrawal from existing conventions or bilateral or regional arrangements not inconsistent with a new world-wide system.

It is too early to say more about the UNESCO copyright project than that it has a great opportunity and a great responsibility. Its success or failure will depend on the competence of its directing staff, the basic viewpoints with which it approaches its tasks, and the co-operation of all persons concerned with and affected by copyright everywhere.

The Inter-American Convention on the Rights of the Author in Literary, Scientific and Artistic Works was negotiated at the conference held in Washington in June, 1946, and signed at that time by representatives of twenty-two American republics. Ratifications have been deposited in the Pan-American Union by five nations: Bolivia, Dominican Republic, Ecuador, Honduras, and Mexico; a sixth, Brazil, is reported as also having ratified but not deposited. The Convention has been submitted by the President to the Senate which has not yet acted on the matter.

To those who originally negotiated this Convention and later urged ratification by our country, the benefits of such action seemed to outweigh the

disadvantages. If adhered to by all the American Republics, the Convention would have afforded a single modernized copyright treaty in place of numerous bilateral arrangements and older conventions to none of which are all the American states parties. The Convention also appeared likely to facilitate adjustment of copyright relations between the countries of the Western Hemisphere and the Berne Union, of which only one of our Latin neighbors, Brazil, is a participant.

In addition to assisting Latin American authors and distributors in securing protection for their works in this country, the Convention appeared to offer substantial advantages to our own citizens in avoiding the need of compliance with varying local deposit and withdrawal requirements. Better protection of unpublished works, in states whose legal systems do not rest on the common law, and of titles to works seemed advantageous. The coin-operated machine exception, the manufacturing clause, the compulsory license for records and profit limitations on public performance would be eliminated at least among the American states. Compromises on the moral rights doctrine and retroactive withdrawal from the public domain of works once in it seemed a price such as every nation must reasonably expect to pay for sharing in a wider circle of association.

In the past two-and-one-half years, the possible effects of the Convention on United States interests and our domestic copyright system have been the subject of vigorous and enlightening discussion. Criticisms of the treaty as setting up a dual system of copyright under which nationals of other states would be granted privileges not granted to, and released from obligations required of, our own citizens, have been urged by important groups and before such bodies as the American Bar Association. It has been particularly stressed that the elimination of the requirements of notice with respect to certain foreign works would mean that hereafter absence of notice was not conclusive evidence that such works are in the public domain, and would thus undermine a vital part of our domestic copyright policy and system. Similar contentions have been urged with respect to the elimination of requirements of application and deposit as affecting the values of our registers as the best means for tracing legal titles and determining exact proprietorship. In view of the revisions adopted at Brussels last summer the net advantages of adherence to the Berne system are believed by many experts to be more doubtful than before.

In view of these developments and the new UNESCO studies and proposals looking towards the preparation of a universal convention, it has seemed in many quarters desirable to postpone for at least the present further

consideration of ratification of the Washington Convention and to reconsider on a world basis decisions previously reached in hemispheric terms. I share this opinion but do not express now a final view as to what may ultimately be the wisest course to follow with respect to the Washington Convention.

The United States is giving financial and other support to the UNESCO project. That support might be more impressive to others and less embarrassing to ourselves if, without waiting for the gathering of factual data and the preliminary drafting of model world conventions, we were at once to take steps to put our own house in order with respect to certain matters hard to justify either to ourselves or certain neighbors in the international community.

I refer to the manufacturing clause as it penalizes our English-speaking cousins, the coin-operated machine or juke-box exemption to our performing rights law which rightly seems prejudicial and unwarranted particularly to our neighbors in the Hispanic world, and to the, at least, temporary difficulties of many peoples to secure dollars to pay our present registration fees. To each of these practical problems I would propose practical remedies — and I would not delay their adoption because of hoped-for reforms and developments of a more fundamental character in wider fields.

With the new position of the United States as a world power and with its printing and publishing industries long outgrown the need of protection as infant industries, with exports generally more important than imports, I should personally prefer to see the manufacturing clause corrected by simple and total elimination from our statute. In exchange I would give the printing and publishing trades such protection under a revised tariff clause on importation of printed materials as the economics of the situation warrant. I would hope for co-operation of all interests on such a program. Failing that, I would at least expect to secure support for a revision of Section 16 of Title 17, U. S. C. which would permit the importation of editions of works in English up to the number of 2,000 to test our market, to give our citizens the benefit of access to English scientific and scholarly works, and to revise and clarify that language of the present law which may penalize failure to manufacture within the *ad interim* period with loss of all copyright as well as merely constituting a restriction on importations.

With respect to the juke-box exemption, I consider it an accident and an anomaly. I have already gone on record for its repeal.

With respect to the difficulty of securing dollar exchange, this has become since the war an increasingly urgent source of anxiety both to us and our overseas friends and one which may lead to more irritations and possible

retaliation than any other. Access through the side door to the benefits of Berne Union membership may be something that can be viewed tolerantly while we work on the larger problems of reconciliation of our system and a universal convention — provided we in turn make our rich market available to the foreign author and composer and the publisher and distributor of his works. But if we handicap him from securing access to the advantages of our registration system — which despite theoretical criticisms are sought for in actuality — the need for action will become pressing. A four-dollar registration fee today in francs or lire is no small sum and due to currency restrictions in many countries may be totally unavailable for payment in this country. At the present time our law requires the deposit of only one copy of the foreign work. I suggest we consider an amendment permitting the deposit of a second copy of a work, together perhaps with such copy of a catalogue card as may be prescribed by current regulation, in lieu of payment by a foreign applicant of the registration fee. This provision would be optional. Not only would it relieve an acute situation so far as many applicants are concerned, but it would facilitate our own domestic operations in many instances where second copies of foreign works are needed for inter-library loan purposes and where acquisition and catalogue costs frequently exceed the revenue from a foreign registration fee — were it in fact received, which today it is not in most cases.

Since the international aspects of these problems are of pressing current importance, it has been suggested that we deal with them through the treaty-making power rather than by amendment of our domestic law. However, although the manufacturing clause is of principal concern to the English-speaking nations and could so far as the United Kingdom is concerned be modified by a bilateral treaty, to reach a uniform and equitable result, it seems to me that similar separate treaties should also be negotiated and ratified with all nations concerned with the publication of works in English. Such nations include Ireland, Canada, Australia, New Zealand, South Africa and possibly also India, Pakistan, Egypt, the Netherlands and other countries which, while not themselves predominantly English-speaking, nevertheless have active interests in the manufacture and distribution of works in our language. The problem confronting us here does not arise out of any existing treaty but exclusively as a result of Section 16 of our copyright statute. Is not therefore the simpler and more direct approach to repeal or modify its provisions? Furthermore, since it was enacted by both houses of Congress and is of concern to important domestic interests, should not the House of Repre-

sentatives as well as the Senate be afforded opportunity to consider and act on proposals for revision of the policy it expresses? Let us ponder this before giving a final answer.

This raises the question of the appropriate respective spheres for domestic and international action. If one finds the international interest sufficient to override domestic considerations he should be particularly alert that preference not be given for dealing with a matter by treaty or convention merely because a two-thirds vote of the Senate in an international setting seems sometimes to be more easily attainable than majority approval of both houses.

With respect to the manufacturing clause its international would seem at least as significant as its domestic aspects and if the complications of negotiating numerous bilateral treaties are excessive, we may still effectively deal with the matter under the treaty power in a single convention. This may in fact be one of the consequences of ratification of the Havana Charter for an International Trade Organization. But we can leave further discussion of that possibility to the legal opinions which will be submitted and debates yet to occur in connection with that charter.

When we come to draft a new world convention, it has been suggested that universal adherence will be most likely to occur if at the start we limit ourselves to but two basic principles: first the right of participation by any country with a domestic copyright law containing reasonable minimum standards, and second, a guarantee of equal treatment with each participating country to its citizens and the nationals of all other adhering countries. These are, indeed, the fundamentals of our own historic copyright policy in the foreign field. Their application through bilateral treaties and proclamations has sometimes progressed slowly, but the results have not been insignificant. They have rested essentially on recognition both of the values of reciprocity in international relations and preserving a similar appropriate area for local autonomy and experimentation in domestic affairs to that so wisely expressed in our federal political system. In embarking upon the necessary and far more complicated formulations of multipartite treaties and world lawmaking, from which we must not shrink, but which will necessarily involve us in as yet untested political problems concerning the rights and equalities of nations, it may be that such a minimum program will prove to be most worthy of serious consideration. While doubtless not affording ultimate solution to every copyright problem and immediate satisfaction to every interest, this program may nevertheless offer the most promising prospect for universal acceptance and practical results.

Chekhov in English

A List of Works By and About Him

Compiled by ANNA HEIFETZ

Edited, and with a Foreword, by AVRAHM YARMOLINSKY

WRITERS WHO WOULD BE MODERN, said John Middleton Murry in 1920, reviewing a volume of Chekhov's letters, "and ignore Tchechov's achievement are, however much they may persuade themselves that they are devoted artists, merely engaged in satisfying their vanity or in the exercise of a profession like any other; for Tchechov is a standard by which modern literary effort must be measured, and the writer of prose fiction who is not sufficiently single-minded to apply the standard himself is of no particular account." (entry no. 314 of this list, p. 300) Another British author, W. Somerset Maugham, a popular practitioner of the art of fiction rather than a critic, tells us in his autobiography that when he first started writing short stories seriously, that is in the early 1920s, "the notion prevailed that anyone who had artistic leanings and wanted to write short stories must write stories like Chekhov." (no. 303, p. 208) Speaking of writers on both sides of the Atlantic, the same competent observer remarked about the time of the outbreak of World War II: "Today most young writers of ambition model themselves on Chekhov..." (no. 304, p. xxi) Is this true here and now? Perhaps not. Nevertheless Chekhov's powerful impact on the writing of fiction and drama in the English-speaking world is one of the less dubious facts of recent literary history. The present bibliography should assist the student in tracing and evaluating this influence.

What seems to be the earliest mention of Chekhov in English occurs in a survey of Russian literary and intellectual trends contributed to the London *Athenæum* for July 6, 1889, by Paul Milukov, a young Moscow professor of history who after the Czar's abdication was to become Minister of Foreign Affairs and who was to die in exile. He regretted to record that "Tchekhov, a most sympathetic writer who had hitherto confined himself to small psychological sketches," had produced a play in which "there is no action, and the principal character presents an impossible combination of contradictions, leaving the reader hopelessly bewildered" (p. 27). The reference is to *Ivanov*. This was a minority opinion: the play had scored a signal success when it was staged in St. Petersburg early that year.

To judge by the present list, fully ten years passed before Chekhov's work was again commented on in an English-language publication. This was an

American review. The issue of the New York *Forum* for September, 1899, carried an article "The Younger Russian Writers," by Abraham Cahan, the well-known labor organizer, newspaper editor and novelist, who wrote in English as well as in Yiddish. In it Chekhov is singled out for glowing praise as "the greatest master of the Russian short story and the most powerful living writer in his country after Tolstoy" (p. 122). Mr. Cahan returned to the subject three years later in an essay contributed to the New York *Bookman* (no. 227). Here Chekhov is characterized as "the greatest Russian writer among the younger story-tellers of today," "the Tolstoy of the Russian short story," "a knower of man."

At the time when those lines were written, Chekhov's work was not wholly inaccessible to the English-reading public. The distinction of being the first to introduce Chekhov to it apparently belongs to an American publication. The issue of *Short Stories, a Magazine of Fact and Fancy*, New York, for October, 1891, carries a story by Chekhov, entitled "Philosophy 'at Home,'" an argumentative piece centering on child psychology, which was published in the original in 1887. The rendering was made by Isabel Hapgood, who was a pioneer translator of Turgenev, Tolstoy and lesser Russians. Half a dozen years later an English publication, *The Temple Bar, a Magazine for Town and Country Readers*, offered its public "Two Tales from the Russian of Anton Tschechow" (issue of May, 1897). The stories, rendered by an anonymous translator, probably from a German version, are "The Biter Bit," a trifle in the comic vein, and that little masterpiece of pathos, "Sorrow," a short narrative about a cabman who has lost his only son. The two stories were promptly reprinted in the Boston *Living Age* (issue of June 26, 1897).

During the first decade of the new century, a few other pieces appeared in the magazines of Toronto, New York, and London. The second volume of *The Anthology of Russian Literature*, by Leo Wiener, of Harvard University, contains a story by Chekhov, with a biographical note which concluded thus: "... the foreigner will lay aside his (Chekhov's) books with admiration for his talent and with a shudder at the hopeless condition of Russian society." The volume came out in 1903. That year an English publisher issued the first collection of the stories in book form (no. 5). Another such volume appeared in London in 1908 (no. 13). The same year witnessed the publication of *The Cherry Garden* in New Haven (no. 121). Before long the other plays were discovered. As a matter of fact, *The Sea Gull* and *The Cherry Orchard* were staged in 1911 in Glasgow and London respectively, while *The Bear* was put on by the Washington Square Players in 1915. Yet these productions apparently failed to impress the public. Both as storyteller and playwright,

Chekhov was still an obscure figure as far as the Anglo-American world was concerned.

His vogue assumed major proportions in the course of the first World War and the half-dozen years that followed it. It was during that period that *The Tales of Tchekhov* appeared simultaneously in London and New York. The first volume came out in 1916, the thirteenth and last in 1922. The text was Englished by the late Constance Garnett, who had published a translation of several stories as far back as 1910. The same industrious, if not unexceptionable, translator is responsible for a rendering of the plays and of two selections from Chekhov's correspondence. The thirteen volumes of *The Tales* by no means contain all of Chekhov's fiction. His early work, mostly humorous, has remained to a large extent, and perhaps deservedly, untranslated. A full-length crime thriller that he perpetrated in 1884 was turned into English in 1926 (no. 26) and eventually made into a movie. Some of the stories were retranslated by other hands, and a few of the better pieces that escaped Mrs. Garnett's attention found their way into print. *The Portable Chekhov*, 1947, contains four such stories.

The growth of Chekhov's reputation as a storyteller coincided with that of his fame as a playwright. The twenties saw successful performances of *The Cherry Orchard*, *The Sea Gull*, *The Three Sisters*, *Uncle Vanya* in Britain and in this country. Not unnaturally, as the public became familiar with the bulk of his work, the volume of comment on it, which had been very limited in the first two decades of the century, assumed considerable proportions: there are seventy entries for the years 1920 to 1929. More recently that volume has tapered off. Only one or two attempts have been made to present a full-length portrait of Chekhov as man and writer (nos. 259 and 349). In compiling the list care was taken to note the passages on Chekhov in the work of such prominent literary figures as Bernard Shaw, John Galsworthy, Arnold Bennett, Virginia Woolf, Katherine Mansfield.

General histories of Russian literature and articles in encyclopedias have not been listed. Nor has an attempt been made to round up book reviews and theatrical notices, though a few such items are in the list.

Most of the entries are to be found either in the Reference or the Circulation Department of The New York Public Library; some thirty are available elsewhere, chiefly in the Library of Congress; in the few cases where location of a copy is not indicated, authority for the entry is duly supplied.

The "Index of Titles" makes it possible to ascertain readily if a given piece of Chekhov's has been translated, as well as to identify the original of each translation.

The list was closed on July 1, 1948.

AVRAHM YARMOLINSKY

THE LIST

ORDER OF ARRANGEMENT

WORKS BY CHEKHOV

Collected Works

Fiction

Separate Works

Periodical Publications

In Anthologies

WORKS BY CHEKHOV, *continued*

Plays

Separate Works and Periodical Publications

In Anthologies

Letters and Miscellaneous Writings

WORKS ABOUT CHEKHOV

WORKS BY CHEKHOV

COLLECTED WORKS

1.

The portable Chekhov, edited, and with introduction by Avrahm Yarmolinsky. New York: The Viking Press, 1947. 631 p. 16°.

** QDB

Contents: Editor's introduction. Notable dates in the life of Anton Pavlovich Chekhov. Bibliography. Stories: Vanka. The privy councillor. A calamity. At the mill. The chameleon. The siren. Sergeant Prishibeyev. The culprit. Daydreams. Heartache. An encounter. The letter. The kiss. The name-day party. An attack of nerves. Gusev. Anna on the neck. In the cart. At home. Peasants. The man in a shell. Gooseberries. About love. The darling. The lady with the pet dog. At Christmas time. On official business. In the ravine. Plays: The boor. The cherry orchard. Letters.

Vanka, The siren, In the cart, The darling, On official business reprinted in *The heritage of European literature*, by E. H. Weatherly, A. P. Wagener, E. H. Zeydel, and A. Yarmolinsky. Boston, 1948-49, v. 2.

2.

The works. One volume edition. New York, N. Y.: W. J. Black, Inc. [1929.] 6 p.l., 678 p. 12°.

** QDB

Contents: The kiss. The chorus girl. La cigale. Verotchka. The match. Excellent people. The black monk. A family council. Woe. Women. A husk. Anna round the neck. The incubus. Miss N. N.'s story. The young wife. The peasants. The shooting party. A terrible night. In exile. The proposal. Who to blame? Rothschild's fiddle. Sleepyhead. The princess. Fish. Mass for the sinner. The lament. Oysters. Vanka. Zinotchka. The privy councillor. The wager. The cossack. At the manor. An event. Art. The birds. Ward no. 6. At home. An adventure. A father. Two tragedies. The rock. On the way. Children. Head gardener's tale. The runaway. The reed. In the ravine. The cherry orchard. The three sisters. The seagull. The wedding. The bear. The high-road. The anniversary. The proposal. The forced tragedian.

Reprinted: The best known works, Blue Ribbon Books, 1936. Copy: Library of Congress.

FICTION

Separate Works

2A.

The beggar and other stories. Emmaus, Penna.: Story Classics [1948?].

Illustrated by George S. Rickey.

Authority: Publisher's catalogue, 1948.

3.

The bet and other stories; translated by S. Koteliansky and J. M. Murry. Dublin: Maunsell & Co., Ltd., 1915. vii, 243 (1) p. 8°.

8-** QDM

Contents: The bet. A tedious story. The fit. Misfortune. After the theatre. That wretched boy. Enemies. A trifling occurrence. A gentleman friend. Overwhelming sensations. Expensive lessons. A living calendar. Old age.

— Boston: J. W. Luce & Co., 1915. vii, 243 (1) p. 12°.

Copy: Library of Congress.

4.

The bishop and other stories; translated from the Russian by Constance Garnett. London: Chatto & Windus, 1919. v, 314 p. 16°. (The tales of Tchekhov. v. 7.)

Contents: The bishop. The letter. Easter eve. A nightmare. The murder. Uprooted. The steppe.

Copy: Library of Congress.

Reprinted: 1930. ** QDM

— New York: Macmillan Co., 1919. 4 p.l., 3-302 p. 8°.

Copy: Columbia University.

5.

The black monk, and other stories; translated from the Russian by R. E. C. Long. London: Duckworth & Co., 1903. ix p., 1 l., 302 p. illus. 16°.

Contents: The black monk. On the way. A family council. At home. In exile. Rothschild's fiddle. A

father. Two tragedies. Sleepy-head. At the manor. An event. Ward no. 6.

Copy: Library of Congress.

Reprinted: 1914, 1927. 314 p. 8°. (New reader's library.)

— New York: F. A. Stokes Company, 1916.
** QDM

6.

The chorus girl and other stories; from the Russian by Constance Garnett. London: Chatto & Windus, 1920. v, 312 p. 24°. (The tales of Tchekhov. v. 8.)

Contents: The chorus girl. Verotchka. My life. At a country house. A father. On the road. Rothschild's fiddle. Ivan Matveyitch. Zinotchka. Bad weather. A gentleman friend. A trivial incident.

Copy: Library of Congress.

— New York: Macmillan Co., 1920.
** QDM

7.

The cook's wedding and other stories; from the Russian by Constance Garnett. London: Chatto and Windus, 1922. 310 p. 18°. (St. Martin's library.) (The tales of Tchekhov. v. 12.)

Contents: The cook's wedding. Sleepy. Children. The runaway. Grisha. Oysters. Home. A classical student. Vanka. An incident. A day in the country. Boys. Shrove Tuesday. The old house. In Passion week. Whitebrow. Kashtanka. A chameleon. The dependents. Who was to blame? The bird market. An adventure. The fish. Art. The Swedish match.

— New York: The Macmillan Company, 1922. 4 p.l., 3-308 p. 12°. ** QDM

8.

The darling, and other stories; from the Russian by Constance Garnett; with an introduction by Edward Garnett. London: Chatto and Windus, 1916. 312 p. 18°. (The tales of Tchekhov. v. 1.)

Contents: The darling. Tolstoy's criticism on "The darling." Ariadne. Polinka. Anyuta. The two Volodyas. The trousseau. The helpmate. Talent. An artist's story. Three years.

— New York: The Macmillan Company, 1916. ix p., 2 l., 3-329 p. 16°. ** QDM

9.

The duel, and other stories; from the Russian by Constance Garnett. London: Chatto & Windus, 1916. v, 307 p. 24°. (The tales of Tchekhov. v. 2.)

Contents: The duel. Excellent people. Mire. Neighbours. At home. Expensive lessons. The princess. The chemist's wife.

Copy: Columbia University.

— New York: The Macmillan Co., 1916.
4 p.l., 3-323 p. 12°. ** QDM

10.

The grasshopper and other stories; translated with introduction by A. E. Chamot. London:

S. Paul & Co., Ltd.; Philadelphia: David McKay Company [1926]. 3 p.l., 9-283 p. 12°.

** QDM

Contents: The grasshopper. The rook. The black monk. The privy councillor. The wager. In the ravine. The cossack. Miss N. N.'s story. The peasants. Anna round the neck. The proposal. A terrible night.

11.

The horse-stealers, and other stories; from the Russian by Constance Garnett. London: Chatto & Windus, 1921. 317 p. 18°. (The tales of Tchekhov. v. 10.)

Contents: The horse-stealers. Ward no. 6. The Petchenyeg. A dead body. A happy ending. The looking-glass. Old age. Darkness. The beggar. A story without a title. In trouble. Frost. A slander. Minds in ferment. Gone astray. An avenger. The jeune premier. A defenseless creature. An enigmatic nature. A happy man. A troublesome visitor. An actor's end.

— New York: The Macmillan Company, 1921. 4 p.l., 3-312 p. 16°.

Copy: Library of Congress.

Reprinted in 1938, ** QDM.

12.

The house with the mezzanine, and other stories; translated from the Russian by S. S. Koteliansky and Gilbert Cannan. New York: C. Scribner's Sons, 1917. 3 p.l., 251 p. 16°.

** QDM

Contents: The house with the mezzanine. Typhus. Gooseberries. In exile. The lady with the toy dog. Goussiev. My life.

— London: C. W. Daniel, 1920.

Copy: Library of Congress.

13.

The kiss, and other stories. Translated from the Russian by R. E. C. Long. London: Duckworth & Co., 1908. 5 p.l., 3-317(1) p. 12°.

Contents: The kiss. Verotchka. On trial. The mass for the dead. The privy councillor. The runaway. The reed. La cigale. The head gardener's tale. Oysters. Women. Woe. Zinotchka. The princess. The muzhiks.

Copy: Library of Congress.

— New York: F. A. Stokes Co., 1915.
** QDM

Also in 1916, copy in Library of Congress, and in 1927.

14.

The lady with the dog, and other stories; from the Russian by Constance Garnett. London: Chatto and Windus, 1917. 302 p. 18°. (St. Martin's library.) (The tales of Tchekhov. v. 3.)

Contents: The lady with the dog. A doctor's visit. An upheaval. Ionitch. The head of the family. The black monk. Volodya. An anonymous story. The husband.

— New York: Macmillan Co., 1917. 4 p.l., 3-300 p. 12°. ** QDM

Works by Chekhov — Fiction, continued

15.

Love, and other stories; from the Russian by Constance Garnett. London: Chatto & Windus, 1922. vii, 318 p. 16°. (The tales of Tchekhov. v. 13.)

Contents: Love. Lights. A story without an end. Mari D'Elle. A living chattel. The doctor. Too early. The cossack. Aborigines. An inquiry. Martyrs. The lion and the sun. A daughter of Albion. Choristers. Nerves. A work of art. A joke. A country cottage. A blunder. Fat and thin. The death of a government clerk. A pink stocking. At a summer villa.

Copy: Library of Congress.

— The Macmillan Company, 1923. viii, 306 p. 16°. ** QDM

Reprinted in 1931.

16.

My life... Translated by E. R. Schimanskaya. London: Staples and Staples, Limited [1943]. 106 p. 12°. (Modern reading library. no. 1.) ** QDM

17.

Nine humorous tales; translated by Isaac Goldberg [and] Henry T. Schnittkind. Boston: The Stratford Company, 1918. 2 p.l., vii-ix, 11-60 p. 12°. (Stratford universal library.) * Q p.v.245

Contents: A work of art. Vengeance. Her gentleman friend. Who was she? The scandalmonger. Carelessness. That "fresh kid." Such is fame! Overspiced.

18.

The party, and other stories, from the Russian by Constance Garnett. New York: The Macmillan Company, 1917. 4 p.l., 3-340 p. 16°. (The tales of Chekhov. v. 4.)

Contents: The party. Terror. A woman's kingdom. A problem. The kiss. "Anna on the neck." The teacher of literature. Not wanted. Typhus. A misfortune. A trifle from life.

Copy: Columbia University.

19.

Plays and stories. [Translated by S. S. Kotliansky.] London: J. M. Dent & Sons, Ltd., 1937. xviii p., 1 l., 360 p., 1 l. 16°. (Everyman's library.)

Contains: Tchekhov's autobiography and a chronological table. Stories: My life. The house with the mezzanine, Typhus, Gooseberries. In exile. The lady with the toy dog, Goussiev, A Moscow Hamlet, At the cemetery, At the post-office, Schulz, Life is wonderful, A fairy tale.

Copy: Circulation Department.

— New York: E. P. Dutton & Co., 1938.

20.

Rothschild's fiddle, and other stories. New York: Boni and Liveright, Inc. [1917.] 4 p.l., 252 p. 16°. (The modern library of the world's best books.)

Contents: Rothschild's fiddle. La cigale. The naughty boy. The black monk. On trial. Expensive lessons. The kiss. A gentleman friend. A trifling occurrence.

After the theatre. Old age. The hollow. Vierochka. A tiresome story.

Copy: Circulation Department.

21.

Russian silhouettes; more stories of Russian life; translated from the Russian by Marian Fell. London: Duckworth & Co., 1915. vi, 318 p. 12°. ** QDM

Contents: Stories of childhood: The boys. Grisha. A trifle from real life. The cook's wedding. Shrove Tuesday. In Passion week. An incident. A matter of classics. The tutor. Out of sorts. Stories of youth: A joke. After the theatre. Volodia. A naughty boy. Bliss. Two beautiful girls. Light and shadow: The chorus girl. The father of a family. The orator. Ionitch. At Christmas time. In the coach house. Lady N——'s story. A journey by cart. The privy councillor. Rothschild's fiddle. A horsey name. The Petcheneg. The bishop.

— New York: Charles Scribner's Sons, 1915.

22.

The schoolmaster, and other stories. From the Russian by Constance Garnett. London: Chatto & Windus, 1921. v, 312 p. 12°. (The tales of Tchekhov. v. 11.) ** QDM

Contents: The schoolmaster. Enemies. The examining magistrate. Betrothed. From the diary of a violent-tempered man. In the dark. A play. A mystery. Strong impressions. Drunk. The marshal's widow. A bad business. In the court. Boots. Joy. Ladies. A peculiar man. At the barber's. An inadvertence. The album. Oh! The public. A tripping tongue. Overdoing it. The orator. Malingerers. In the graveyard. Hush! In an hotel. In a strange land.

— New York: The Macmillan Company, 1921. 302 p. 12°.

Copy: Circulation Department.

23.

The schoolmistress and other stories, translated by Constance Garnett. London: Chatto and Windus, 1920. 315 p. 18°. (St. Martin's library.) (The tales of Tchekhov. v. 9.)

Contents: The schoolmistress. A nervous breakdown. Misery. Champagne. After the theatre. A lady's story. In exile. The cattle-dealers. Sorrow. On official duty. The first-class passenger. A tragic actor. A transgression. Small fry. The requiem. In the coach-house. Panic fears. The bet. The head gardener's story. The beauties. The shoemaker and the devil.

— New York: The Macmillan Company, 1921. 4 p.l., (1)4-305 p. 12°. ** QDM

24.

Select tales of Tchekhov, translated from the Russian by Constance Garnett. London: Chatto & Windus [1927]. 849 p. 12°. ** QDM

Contents: The lady with the dog. The horse-stealers. The bishop. In the ravine. Sleepy. Ionitch. At Christmas time. My life. The chorus girl. The new villa. The teacher of literature. The witch. An anonymous story. The beauties. A transgression. Gusev. A woman's kingdom. Mire. Easter eve. A dreary story. An incident. An artist's story. A misfortune. Happiness. The darling.

25. [Selected works.] New York: Walter J. Black, 1929. 678 p.
 Authority: Cumulative book index, 1928-32.
26. The shooting party; translated by A. E. Chamot. London: S. Paul & Co., Ltd. [1926.] xii, 244 p. 12°. **QDM
 — Philadelphia: David McKay Company [1927]. (The international library series.)
 Copy: Library of Congress.
27. Short stories. English translation by A. E. Chamot. London: The Commodore Press; sole distributors, Simpkin Marshall, Ltd. [1946?] 144 p. 12°. **QDM
Contents: Belated blossom. She left him. On a Christmas eve. A misfortune. On the river. The mistress. Once a year. An unprejudiced girl. Vanka. At the mill.
28. Short stories; translated by Constance Garnett, with an introduction by Evelyn May Albright... New York: The Macmillan Company, 1928. xxvi p., 2 l., 309 p. 12°. (The modern readers' series.)
Contents: The darling. The bishop. Sleepy. Easter eve. Rothschild's fiddle. Sorrow. Misery. The dependents. The letter. Gusev. Home. An incident. In exile. A story without a title. Art. The student. About love. Volodya. After the theatre. The trousseau. The huntsman. Talent. Hush! Who was to blame? Gooseberries. At home. The princess. A nightmare. A slander. A father. A problem. The man in the case. Index of the tales of Chekhov translated by Constance Garnett.
 Copy: Library of Congress.
29. The steppe, & other stories; translated by Adeline Lister Kaye. London: W. Heinemann [1915]. vii, 296 p. 12°.
Contents: The steppe. The hollow. Rolling flax. Vanka. The incubus. Grief. He who wore a husk. The gooseberry-bush. Of love.
 Copy: Library of Congress.
 — New York: F. A. Stokes Co. [1916?] **QDM
30. The stories of Anton Tchekhov; edited with an introduction, by Robert N. Linscott... New York: The Modern Library [1932]. x, 437 p. 16°. (The modern library of the world's best books.)
Contents: A day in the country. Old age. Kashtanka. Enemies. On the way. Vanka. La cigale. Grief. An inadvertence. The black monk. The kiss. In exile. A work of art. Dreams. A woman's kingdom. The doctor. A trifling occurrence. The hollow. After the theatre. The runaway. Vierochka. The steppe.
 Copy: Columbia University.
31. Stories of Russian life; translated from the Russian by Marian Fell. New York: C. Scribner's Sons, 1915. vi, 314 p. 12°. **QDM
Contents: Overseasoned. The night before Easter. At home. Champagne. The malefactor. Murder will out. The trousseau. The decoration. The man in a case. Little Jack. Dreams. The death of an official. Agatha. The beggar. Children. The troublesome guest. Not wanted. The robbers. Lean and fat. On the way. The head gardener's tale. Hush! Without a title. In the ravine.
 — Reprinted: 1916, **QDM.
32. The tales of Tchekhov; translated by Constance Garnett. London: Chatto & Windus, 1916-22. 13 v. 12°.
 v. 1. The darling and other stories. v. 2. The duel and other stories. v. 3. The lady with the dog and other stories. v. 4. The party and other stories. v. 5. The wife and other stories. v. 6. The witch and other stories. v. 7. The bishop and other stories. v. 8. The chorus girl and other stories. v. 9. The schoolmistress and other stories. v. 10. The horse-stealers and other stories. v. 11. The schoolmaster and other stories. v. 12. The cook's wedding and other stories. v. 13. Love and other stories.
 The New York Public Library has v. 7, 11. **QDM.
 — New York: Macmillan Company, 1916-
23. The New York Public Library has v. 1-3, 5-6, 8-10, 12-13. **QDM
33. Tales from Tchekhov, translated by Constance Garnett. New York: Penguin Books, Inc., 1938. 248 p. 16°.
 Authority: Cumulative book index, 1938-42.
34. The wife, and other stories, from the Russian by Constance Garnett. London: Chatto & Windus, 1918. v, 318 p., 1 l. 16°. (The tales of Tchekhov. v. 5.)
Contents: The wife. Difficult people. The grasshopper. A dreary story. The privy councillor. The man in a case. Gooseberries. About love. The lottery ticket.
 Copy: Library of Congress.
 — New York: The Macmillan Company, 1918.
 Copy: Library of Congress.
 — Reprinted, 1931. 4 p.l., 3-312 p. 12°. **QDM
35. The witch, and other stories, from the Russian by Constance Garnett. London: Chatto & Windus, 1918. v, 328 p. 16°. (The tales of Tchekhov. v. 6.)
Contents: The witch. Peasant wives. The post. The new villa. Dreams. The pipe. Agafya. At Christmas time. Gusev. The student. In the ravine. The huntsman. Happiness. A malefactor. Peasants.
 Copy: Library of Congress.
 — New York: Macmillan Company, 1918.
 Copy: Library of Congress.
 — Reprinted: 1931. **QDM

*Works by Chekhov — Fiction, continued**In Periodicals*

36.

At a country house [translated by Constance Garnett]. (The Touchstone. New York, 1920. 4°. v. 7, p. 126-130, 168, 172.) * DA

37.

At the mill, translated by Avrahm Yarmolinsky. (The Chicago Jewish forum. Chicago, 1947. 4°. v. 5, no. 4, p. 245-248.) * PBD

Reprinted in *The portable Chekhov*, edited... by Avrahm Yarmolinsky, New York, 1947, p. 78-85, ** QDB.

38.

The bet. (The Golden book magazine. New York, 1925. 8°. v. 1, p. 651-654.) * DA

39.

Big Volodia and little Volodia. (The Living age. Boston, 1927. 8°. v. 333, p. 910-917.) * DA

40.

The chorus girl, translated by Constance Garnett. (The Golden book magazine. New York, 1932. 8°. v. 16, p. 113-116.) * DA

41.

Country holiday; translated by M. H. (The New statesman and Nation. London, 1938. f°. v. 15, p. 415.) * DA

42.

The darling, translated by Constance Garnett. (The English review. London, 1915. 8°. v. 20, p. 138-150.) * DA

Reprinted in *Golden book magazine*, New York, 1926, v. 4, p. 61-66, * DA.

43.

A dialogue between a man and a dog; translated from the Russian by Eugene M. Kayden. (The Stratford journal. Boston, 1919. 8°. v. 4, p. 291-293.) * DA

44.

Dushitchka. (The Pagan; a magazine for eudaemonists. New York, 1917. 8°. v. 2, no. 5, p. 3-11.) * DA

Reprinted, in a somewhat abridged form, in Maxim Lieber and B. C. Williams, editors, *Great stories of all nations*, New York, Brentano's, 1927, p. 769-777, NAC.

45.

An encounter; translated by Avrahm Yarmolinsky. (To-morrow. New York, 1947. f°. v. 9, no. 11, p. 12-17.) * DA

Reprinted in *The portable Chekhov*, edited... by Avrahm Yarmolinsky, New York, 1947, p. 125-140, ** QDB.

46.

First-class passenger. [Translated by Constance Garnett.] (The Golden book magazine. New York, 1933. 8°. v. 17, p. 131-136.) * DA

47.

A fishy affaire; translated by Hubert Butler. (The New statesman and Nation. London, 1935. f°. new series, v. 9, p. 73-74.) * DA

47A.

Fugitive coffins: a weird Russian tale by Anton Petrovitch (sic) Tschechoff. Translated from the Russian by Grace Eldredge. (Short stories: a magazine of select stories. New York, 1902. 8°. July, p. 50-53.) NAL

48.

A happy ending; translated from the Russian by Constance Garnett. (The Golden book magazine. New York, 1928. 8°. v. 7, p. 168-170.) * DA

49.

A happy man. [Translated by Constance Garnett.] (The Golden book magazine. New York, 1926. 8°. v. 3, p. 845-847.) * DA

50.

In exile; done into English by John Cournos, and with introduction by the editor. (Lippincott's monthly magazine. Philadelphia, 1912. 8°. v. 90, p. 363-378.) * DA

51.

In exile, translated by R. E. C. Long. (Fortnightly review. London, 1903. 4°. v. 80, p. 529-535.) * DA

52.

Just for a lark! (The English review. London, 1910. 8°. v. 6, p. 625-628.) * DA

53.

Kalchas, translated by Bernard Guilbert Guernsey. (The American mercury. New York, 1934. 8°. v. 32, p. 394-397.) * DA

54.

"Kashtanka" — Bad conduct. (New England magazine. Boston, 1909. 8°. new series, v. 39, p. 564-577.) * DA

55.

The kiss; translated by Constance Garnett. (The Golden book magazine. New York, 1929. 4°. v. 10, p. 27-34.) * DA

56.

A lottery ticket. [Translated by Bernard Guernsey.] (Encore. New York, 1947. 12°. v. 12, no. 65, p. 70-73.) * DA

57. The man in a case. [Translated by Constance Garnett.] (International literature. Moscow, 1939. 8°. no. 8/9, p. 53-61.) * DA
58. A Moscow Hamlet. Translated by S. S. Koteliansky. (The Athenaeum. London, 1920. 4°. v. 153, p. 882-884.) * DA
Reprinted in S. S. Koteliansky, *Anton Tchekhov; literary and theatrical reminiscences*, London: George Routledge & Sons, Ltd., 1927, p. 215-223, * QD.
59. The naughty boy. (The Golden book magazine. New York, 1931. 4°. v. 13, p. 56-57.) * DA
60. The night before the trial, translated by Anna Heifetz. (The American mercury. New York, 1946. 12°. v. 63, no. 276, p. 684-688.) * DA
- 60A. Philosophy "at home"; translated by Isabel F. Hapgood. (Short stories; a magazine of select stories. New York, 1891. 8°. October, p. 64-72.) NAL
The earliest English translation (?).
61. The requiem. (The Golden book magazine. New York, 1934. 8°. v. 20, p. 203-206.) * DA
62. The safety match. (The Golden book magazine. New York, 1930. 4°. v. 11, no. 65, p. 40-49.) * DA
63. The second bet, translated for The golden book by Janka Karsavina. (The Golden book magazine. New York, 1931. 8°. v. 14, p. 15-17.) * DA
Chapter 3 of The Bet, omitted by Chekhov when he rewrote the story for his collected works published in 1901.
64. The siren, translated by Avrahm Yarmolinsky. (The American mercury. New York, 1947. 12°. v. 64, no. 279, p. 354-358.) * DA
Reprinted in *The portable Chekhov*, edited... by Avrahm Yarmolinsky, New York, 1947, p. 90-97, ** QDB. Also in *The heritage of European literature*, by E. H. Weatherly, A. P. Wagener, E. H. Zeydel and A. Yarmolinsky, Boston, 1948-49, v. 2.
65. The slanderer. [Translated by Mrs. Rochelle S. Townsend.] (Call. New York, 1914. Magazine section, Sunday, Dec. 27, 1914.) * A
Reprinted in *The masterpiece library of short stories*, London [1920], v. 12, p. 376-379, NAL; *The Golden book magazine*, New York, 1925, v. 1, p. 437-438, * DA.
66. Sleepy. (The Golden book magazine. New York, 1934. 8°. v. 20, p. 709-714.) * DA
67. Sleepy eye. (Cosmopolitan magazine. New York, 1906. 8°. v. 41, p. 151-156.) * DA
Illustrated by James Preston.
68. Sleepyhead, translated by R. E. C. Long. (International socialist review. Chicago, 1917. 8°. v. 17, p. 492-494.) SFA
69. The story of a commercial venture. (The New statesman and Nation. London, 1933. f°. new series, v. 6, p. 44-45.) * DA
70. A street scene in Russia; from "Chameleon." (The Canadian magazine. Toronto, 1905. 8°. v. 24, p. 556-557.) * DA
71. A terrible night. (Current literature. New York, 1907. 8°. v. 42, p. 112-114.) * DA
72. Three sketches; translated by Constance Garnett. (The English review. London, 1910. 8°. v. 4, p. 385-392.) * DA
Contents: At a country cottage. That hateful boy. A gentleman friend.
73. A trifle from life. (Honor among thieves of love.) (The Golden book magazine. New York, 1933. 8°. v. 18, p. 235-238.) * DA
74. The trousseau; a story of Russia today. [Translated by Constance Garnett.] (The Touchstone. New York, 1917. 4°. v. 1, p. 376-380.) * DA
75. Two sketches. 1. At the cemetery. 2. At the post-office. (The Athenaeum. London, 1920. 4°. v. 153, p. 198-199.) * DA
Translated by S. S. Koteliansky.
Reprinted in S. S. Koteliansky, *Anton Tchekhov; literary and theatrical reminiscences*, London: George Routledge & Sons, Ltd., 1927, p. 224-228, * QD.
76. Two tales from the Russian of Anton Tschechov. The bitter bit. Sorrow. (Temple Bar; a London magazine. London, 1897. 8°. v. 111, p. 104-113.) * DA
Reprinted in *The living age*, Boston, 1897, v. 213, p. 879-885, * DA.
77. Unsuccess; translated by Marjorie Hatton. (The New statesman and Nation. London, 1935. f°. new series, v. 9, p. 521.) * DA

Works by Chekhov — Fiction, continued

78.

Vanka; a typical Russian short story. (World review. Mt. Morris, Ill., 1928. 4°. v. 7, no. 3, p. 41.) *DA

79.

The work of art, translated by Constance Garnett. (The Golden book magazine. New York, 1931. 8°. v. 14, no. 84. p. 402-404.) *DA

79A.

A work of art; the story of a gift... Translated from the Russian by Archibald J. Wolfe. (Short stories; a magazine of select stories. New York, 1906. 8°. Jan., p. 53-56.) NAL

Reprinted in W. Patten, ed., *Short story classics (foreign)*, New York [1907], v. 1, p. 217-222, NAL.

80.

Zinotchka. (The Golden book magazine. New York, 1935. 8°. v. 21, p. 331-334.) *DA

In Anthologies

81.

Bement, Douglas, and Ross M. Taylor.

The fabric of fiction. New York: Harcourt, Brace and Company, 1943. xii, 644 p. 8°. NAL

Contains: A lesson in arithmetic, from "Shrove Tuesday," translated by Marian Fell, p. 408-410; Old age, translated by S. Kotliansky and J. M. Murry, p. 545-549.

82.

Bercovici, Konrad, editor.

Best short stories of the world... Boston, Mass.: The Stratford Company, 1925. 6 p.l., 516 p. 12°. NAL

Contains: The party, translated by Constance Garnett, p. 467-512.

83.

Braddy, Nella, editor.

Masterpieces of adventure... Garden City, N. Y.: Doubleday, Page & Company, 1921. 4 v. 12°.

Contains: The bet, v. 1, p. 66-77.

Copy: Circulation Department.

84.

Brewster, Dorothy, editor.

A book of modern short stories... New York: The Macmillan Company, 1928. ix p., 1 l., 482 p. 12°. NAL

Contains: Verotchka, translated by Constance Garnett, p. 18-31.

85.

Brooks, Cleanth, and R. P. Warren.

Understanding fiction... New York: F. S. Crofts & Company, 1943. xxv p., 2 l., 608 p. 8°. NAL

Contains: The lament, with an interpretation, p. 242-251; The kiss, with an interpretation, p. 424-440.

86.

Burnett, Whit, editor.

The seas of God; great stories of the human spirit. Philadelphia, New York: J. B. Lippincott Company [1944]. 3 p.l., 5-585 p. 8°. NAL

Contains: The black monk, p. 351-380.

87.

Chamot, Alfred Edward.

Selected Russian stories; chosen and translated by A. E. Chamot. [London:] Oxford University Press [1925-28]. 344 p. 16°. (The world's classics.)

Contains: An awkward situation. The thieves, p. 256-284.

Copy: Circulation Department.

88.

Clark, Barrett Harper, and Maxim Lieber, compilers.

Great short stories of the world; an anthology selected from the literatures of all periods and countries. New York: R. M. McBride & Company, 1925. xv, 1072 p. 8°. NAL

Contains: The bet, p. 676-682.

89.

Cody, Sherwin, editor.

Continental classics. New York: Harper, n. d.

20 v.

v. 18 contains: Safety match.

Authority: Ina T. E. Firkins, Index to short stories, New York, 1920, p. 76, 531.

90.

Cournos, John, editor.

A treasury of Russian life and humor, edited, with an introduction, by John Cournos. New York: Coward-McCann, Inc. [1943.] 5 p.l., xiii-xxx, 676 p. 8°. *QDA

Contains: In exile, p. 239-245, and The darling, p. 613-623.

91.

Dashiell, Alfred, editor.

Editor's choice... New York: G. P. Putnam's Sons [cop. 1934]. 5 p.l., 341 p. 8°. 8-NAL

Contains: On the way, p. 214-232.

92.

Eisenwein, Joseph Berg.

Short story masterpieces... done into English... Springfield, Mass.: The Home Correspondence School, 1912- v. 16°.

Contains: In exile.

Copy: Library of Congress.

93.

Fabricant, Noah D., and Heinz Werner.

A treasury of doctor stories by the world's great authors. New York: Frederick Fell, 1946. xiv, 493 p. 8°. NAL

Contains: A work of art, p. 124-128.

94.
French, Joseph Lewis.
Detective stories. . . New York: Doubleday,
Page & Co., 1920. 273 p. 12°. (Masterpieces
of mystery.)

Contains: The safety match, p. 229-260.
Copy: Circulation Department.

95.
Graham, Stephen, editor.
Great Russian stories. . . New York: H.
Liveright, 1929. xi, 13-1021 p. 8°. **QDM
Contains: Dushechka, translated by Rosa Graham;
On the way, Rothschild's fiddle, translated by Marian
Fell, p. 571-616.

96.
Guernsey, Bernard Guilbert, editor.
A treasury of Russian literature; being a com-
prehensive selection of many of the best things
by numerous authors in practically every field
of the rich literature of Russia from its be-
ginnings to the present, with much material
now first made available in English, and all
of the accepted favorites newly translated or
their current translations thoroughly revised
. . . New York: The Vanguard Press [1943].
xx p., 1 l., 1048 p., 1 l. 8°. **QDA
Contains: Work of art, The chorus lady, p. 792-801.

97.
Hawthorne, Julian, editor.
Library of world's best mystery and de-
tective stories. . . New York: The Review of
Reviews Company, 1908. 6 v. 12°.
v. 4 contains: Safety match.
Copy: Library of Congress.

97A.
The heritage of European literature, by
Edward H. Weatherly, A. Pelzer Wagener,
Edwin H. Zeydel and Avrahm Yarmolinsky.
Boston [etc.]: Ginn and Company, 1948-49.
2 v. 4°.
v. 2 contains: Vanka, The siren, In the cart, The
darling, On official business; translated by Avrahm
Yarmolinsky. The cherry orchard; translated by Irina
Skariatina.

98.
Jessup, Alexander, editor.
Representative modern short stories. . . New
York: The Macmillan Company, 1929. 950 p.
8°.
Contains: The darling.
Copy: Circulation Department.

99.
Koteliatsky, Samuil Solomonovich, editor.
Anton Tchekhov; literary and theatrical
reminiscences. . . London: George Routledge
& Sons, Ltd., 1927. xxxii, 248 p. 8°. *QD
Contains: A Moscow Hamlet. At the cemetery. At
the post office. Shulz. Life is wonderful. A fairy tale;
The history of The bet, p. 215-239.

Lavrin, Janko, editor.
100.

A first series of representative Russian stories,
Pushkin to Gorky, selected and edited and
with an introduction by Janko Lavrin. Lon-
don: Westhouse, 1946. 239 p. 8°. **QDA
Contains: Heartache; translated by Walter Morison.
The black monk; translated by Constance Garnett,
p. 186-224.

101.
Russian humorous stories, edited and intro-
duced by Janko Lavrin. London: Sylvan Press
[1946]. 208 p. illus. 12°. **QDM
Contains: The orator. The safety-match, p. 152-
182.

102.
. . . The masterpiece library of short stories;
selected by an international board of eminent
critics. . . edited by J. A. Hammerton. . . Lon-
don: Educational Book Co. [1920.] 20 v. 8°.
**RR-NAL
v. 12 contains: Darling, The encased man, In
exile, At home, In the coach-house, The chorus girl,
The avenger, Natalia Vladimirovna, The chameleon,
A work of art, The slanderer, all translated by Mrs.
Rochelle Townsend? p. 307-379.

103.
Maugham, William Somerset, compiler.
Tellers of tales. . . selected and with an intro-
duction by W. Somerset Maugham. New York:
Doubleday, Doran and Company, Inc., 1939.
xxxix p., 1 l., 1526 p. 8°. NAL
See p. xxiii-xxix.
Contains: Mouzhiks, translated by Alec Brown,
p. 614-639.

104.
Newman, Frances, compiler and translator.
The short story's mutations from Petronius
to Paul Morand. . . New York: B. W. Huebsch,
Inc., 1925. 4 p.l., 332 p. 8°. NAL
Contains: The darling, p. 222-238.

105.
O'Brien, Edward Joseph Harrington, editor.
The twenty-five finest short stories. . . New
York: R. R. Smith, Inc., 1931. 5 p.l., 513 p. 8°.
Contains: The black monk, p. 472-506. NAL

106.
Patten, William, editor.
Short story classics (foreign) . . . New York:
P. F. Collier & Son [1907]. 5 v. 8°. NAL
Contains: A work of art; the story of a gift, trans-
lated by Archibald J. Wolfe. The slanderer, translated
by Herman Bernstein, v. 1, p. 215-228.

107.
Pugh, Cynthia Ann, editor.
A book of short stories. . . New York: The
Macmillan Company, 1931. xi, 533 p. 8°. NAL
Contains: The darling.

Works by Chekhov — Fiction, continued

108.

Roberts, Carl Eric Bechhofer, editor.

A Russian anthology in English... London:
K. Paul, Trench, Trubner & Company, Ltd.,
1917. xi, 288 p. 12°. **QDA

Contains: A work of art, translated by P. Selver,
p. 4-9.

109.

Schweikert, Harry Christian.

Short stories. New York: Harcourt, Brace
and Company [cop. 1925]. xxxv, 521 p. 12°.

Contains: The bet, p. 469-476.

Reprinted: enlarged edition, 1935. 612 p. 12°.

Copies: Circulation Department.

110.

Se Boyar, Gerald Edwin, and R. F. Brosius,
editors.

Readings in European literature... New
York: F. S. Crofts & Company, 1928. xv,
876 p. 8°. NAC

Contains: Vanka, p. 833-835.

111.

Seltzer, Thomas, compiler and editor.

Best Russian short stories... New York:
Boni and Liveright, Inc. [cop. 1917.] 2 p.l.,
vii-xvi p., 2 l., 261 p. 16°. (The modern library
of the world's best books. [no. 18.]) **QDA

Contains: The darling, The bet, Vanka, p. 134-159.

112.

Story in America, 1933-1934; thirty-four se-
lections from the American issues of "Story,"
the magazine devoted solely to the short story,
edited by Whit Burnett and Martha Foley...
New York: The Vanguard Press, 1934. xvi,
352 p. 8°. 8-NBN

Contains: Carp's love, translated by William Sim-
onoff, p. 300-302.

113.

[Townsend, Rochelle S.,] translator.

Short stories by Russian authors. London:
J. M. Dent & Sons, Ltd.; New York: E. P.

Dutton & Co. [1929.] 280 p. 12°. (Everyman's
library; ed. by Ernest Rhys. Fiction.)

Contains: The kiss, p. 145-172.

Reprinted in 1934 and 1943.

Copy, 1934 edition: Circulation Department.

114.

The Warner library... New York: Printed at
the Knickerbocker Press for the Warner Li-
brary Company [etc. etc.], 1917. 30 v. 8°. NAC

Contains: The trousseau, translated by Constance
Garnett, v. 6, p. 3600e-3600i.

115.

Wiener, Leo.

Anthology of Russian literature. New York:
G. P. Putnam's Sons, 1902-03. 2 v. 8°. *QDA

Contains: In the court-room, v. 2, p. 459-467.

116.

World's great detective stories. One volume
edition. New York: Walter J. Black, Inc. [cop.
1928.] 5 p.l., 842 p. 12°. NAL

Contains: The bet, p. 369-374.

117.

Wright, Willard Huntington, compiler and edi-
tor.

The great detective stories; a chronological
anthology... New York: Charles Scribner's
Sons, 1942. viii p., 2 l., 483 p. 12°. 8-NAL

Reprinted: 1927.

Contains: The Swedish match, translated by Con-
stance Garnett, p. 439-458.

118.

Yarmolinsky, Avrahm, editor.

A treasury of great Russian short stories,
Pushkin to Gorky, edited by Avrahm Yarmo-
linsky. New York: The Macmillan Company,
1944. xxi p., 1 l., 1018 p. 8°. **QDM

Contains: Small fry. The beggar. Misery. Vanka.
Easter eve. Agafya. The witch. Volodya. A father. A
happy ending. The name-day party. Gusev. In exile.
The grasshopper. A woman's kingdom. "Anna on the
neck." The helpmate. At home. The schoolmistress.
Peasants. The man in a case. Gooseberries. About love.
The darling. On official duty, all translated by Con-
stance Garnett, p. 579-913.

(To be continued)

News of the Month

GIFTS

Art

Mr. H. E. Braun-Kirchberg, Stuttgart-Heslach, Germany — *Stille Gasse, Schwäbisch-Hall*, an etching by H. E. Braun-Kirchberg.

Mr. Herman H. Diers, Washington, D. C. — Four mounted photographs of Alonzo Chappel, of Artists Lake, of Mr. Chappel's house and of Alonzo Chappel's tomb.

Mrs. Retha M. Goodwin Sales, Syracuse, New York — *Wax Miniature Relief Portraiture, Antiquarian and Contemporary*; two photographs of wax miniature works done by Retha Sales: an original imaginative costume profile of "Madam de Pompadour" and a portrait of Miss Betty Michaels (Miss Syracuse Centennial of 1948).

Salmagundi Club — Wood Engraving: *Spring in the Old Orchard*, by Warren Mack.

Collections

Dr. Nandor Fodor — Several articles by Dr. Nandor Fodor concerning psychology.

Manufacturers Trust Company — *The Little Church Around the Corner*, by Isabel Ross; *Britannica Book of the Year, 1944-1947*; *Railroading from the Rear End*, by S. Kip Farrington, Jr.; and many other books.

Mrs. William Barclay Parsons — *Law and Literature and other Essays*, by Benjamin Cardozo, 1931 (with letter from author to General Parsons, dated March 4, 1931); *The Connection of Francis Bacon with the First Folio of Shakespeare's Plays and with the Books on Cipher of his Time*, by Charles P. Bowditch, 1910 (with letter from author to Mr. W. Barclay Parsons, dated January 1, 1913); *Observations on a General Iron Railway or Land Steam Conveyance* . . . by Thomas Gray, 1825; *Les Delices de l'Espagne et du Portugal* . . . par Don Juan Alvarez de Colmenar, 1715 (in six volumes); a number of scrapbooks on China; several Chinese scrolls; and a large collection of other books and pamphlets dealing with railway engineering, the First World War, and other subjects.

Publishers' Weekly — *Microcosmographia Academica*, by F. M. Cornford, 1945 (one of 1,500 copies of the American edition, fifty copies of which are for sale); *Sabbatical Years with Pay*, by Albert Morton Persoff, 1945 (inscribed); *The Lion and the Archer*, Poems by Robert Hayden and Myron O'Higgins, 1948 (No. 1 in the Counterpoise Series); and many other books.

Sinclair Refining Company — A great number of geological and petroleum publications, including petroleum laws, surveys, bulletins, and reports of many countries; also a large number of Latin American official bulletins and other documents.

Genealogy

The American Historical Company, Inc. — *Colonial and Revolutionary Lineages of America*, Volume 13, 1948.

Mrs. G. B. Graham, East Orange, New Jersey — Genealogical material concerning the Ashby family.

George V. Massey, II, Dover, Delaware — Microfilm of two genealogical books: *To "Lawland's" Ghost Return, Histories of the Clark, Underhill, Stiles, Shepherd, and Walker Families*, Vol. III, by George V. Massey, II, 1948; *Excerpts from the de Rapelje, Remsen (van der Beeck), Swain, Clark, Clayton, Morgan, Boyce, Naudain, Steel and Stockton Genealogies*, by George V. Massey, II, 1948.

Mr. W. L. L. Peltz, Albany, New York — *Peltz Record*, Rev. Philip Peltz, D. D., *Reformed Protestant Dutch Church*, compiled by his grandson, W. L. L. Peltz, 1948.

Mrs. Lawson Sandford, Yonkers, New York — *Sandfords of Long Island*, manuscript genealogy compiled by E. Sandford Burgess, 1900; *Sandford and Halsey Epitaphs in Long Island* (manuscript); and other genealogical material concerning the Sandford family.

Mr. Charles L. Schenck — *Johannes Schenk of Bushwick, Long Island, and His Descendants*, a Genealogy compiled by Marguerite Schenk Maires and Gladys Marie Muller, 1948.

Mr. W. Palmer Smith — *The Hamiltons of Waterborough, Their Ancestors and Descendants*, by Samuel King Hamilton, 1912. (Privately printed — inscribed by author)

Mr. A. S. Van Benthuyzen — *Pryer Genealogy*, by A. S. Van Benthuyzen; *Von Kleeck Genealogy*, by A. S. Van Benthuyzen.

Mr. James Wharton, Weems, Virginia — *Corotoman, Home of the Carters*, by James Wharton, 1948.

York-Sunbury Historical Society, Inc., Fredericton, Canada — *The Old Grave-Yard, Fredericton, New Brunswick*, Epitaphs copied by the York-Sunbury Historical Society, Inc., 1938.

Interesting Items

Mr. Gerard L. Alexander — Geological Survey and Museum: *The Regional Geology of Great Britain*, Vols. I and II, H. M. Stationery Office, 1948 (Pre-

sented by His Majesty's Government on the Occasion of the Eighteenth Session of the International Geological Congress, London, 1948).

All India Congress Committee, New Delhi, India — *Indian Political Parties*, by Dr. N. V. Rajkumar, 1948.

Mr. Jacob Blanck — *Charles Lamb: Charles Lamb's Warning to Moderate Drinkers* (Abridged): New York, W. Knowles [n. d.].

Brandeis University, Waltham, Massachusetts — *Program of the Ceremonies and Festivities attending the Inauguration of Brandeis University and the Installation of Abram Leon Sachar Ph.D., D.H.L., L.H.D. as President of the University*, The Seventh, Eighth and Tenth of October, Nineteen Hundred and Forty-Eight, at Boston and Waltham, Massachusetts.

N. Corah and Sons, Ltd., Leicester, England — *An Historical Record of N. Corah & Sons, Ltd.*, by C. W. Webb.

Mr. John H. Hulla — *Théophile Gautier, A Short Chrestomathy of His Verse*, by John H. Hulla, 1948.

Hungarian Society, Chicago, Illinois — *Hungary the Unwilling Satellite*, by John Flournoy Montgomery, 1947.

Illinois Congress of Parents and Teachers, Chicago, Illinois — *Strong is the Current, History of the Illinois Congress of Parents and Teachers, 1900-1947*, by Dorothy Sparks, 1948.

Mrs. Edith J. R. Isaacs — Four Edwin Arlington Robinson ALS; one Hoyt H. Hudson LS; *The Captive and Other Poems*, by Walter de la Mare, 1928 (one of 600 copies printed — inscribed by author to Edwin Arlington Robinson); *Washington, The Man Who Made Us*, by Percy MacKaye, 1919 (inscribed to E. A. from his old friend P. M.); and several other items to be added to the Edwin Arlington Robinson Collection; also a miscellaneous collection of books on various subjects among them several limited editions.

M. Sgt. K. R. Jolliff, U. S. Army — *The 16th Infantry, 1798-1946*.

Louisiana Historical Association, New Orleans, Louisiana — *Calendar of the Jefferson Davis Postwar Manuscripts in the Louisiana Historical Association Collection*, 1943.

New York Herald Tribune — *How to Read the Financial Section of a Newspaper*, by C. Norman Stabler, 1948.

Mr. W. L. L. Peltz, Albany, New York — Negative photostat of *Panorama of the Hudson River from New York to Albany, drawn from Nature and engraved by William Wade, 1846*.

Simmons Boardman Publishing Corporation — *The 727th Railway Operating Battalion in World War II*, 1948.

Mr. Percy M. Van Epps, Amsterdam, New York — *The Schenectady Patent of 1684 and the Common Land of Glenville, N. Y.*, by Percy M. Van Epps, 1948.

Mr. Paul E. Vernon, Garden City, New York — *Tourist India*, by Paul E. Vernon, 1942 (Inscribed); *Tales of the American Canoe Association*, by Paul E. Vernon, 1948. (Privately printed)

The World Today, Inc. — *A Proposed Health Film Program for America*, prepared by the World Today, Inc. Film Producers, 1948.

Limited Editions

Monsieur Pierre Algaux, Brussels, Belgium — *Nuits sur les Branches, Poèmes*, par Pierre Algaux. (No. 179 de 500 exemplaires sur vélin fort, numérotés de 1 à 500)

Mr. U. Dobuyinsky — *Skupoi Rutzar*, by A. S. Pushkin, illustrated by M. Dobuzhinsky, 1922. (No. 345 of 940 numbered copies)

El Paso Electric Company, El Paso, Texas — *Calendar of Travelers Through the Pass of the North*, 1946. (No. 30 of 365 copies printed)

Mr. Robert R. Finster — *In Memoriam Fr. Franck*. (No. 110 of 350 copies)

Miss Anne Fontaine, Vennes s/Lausanne, Switzerland — *Nausicaa, avec une Rose de Henri Mondor de l'Académie Française*, par Anne Fontaine, 1948. (Exemplaire No. 276 sur papier vélin)

Mr. Jean-Jacques Lefebvre, Montreal, Canada — *Voyage-Éclair dans l'Ouest Canadien et Américain*, par Jean-Jacques Lefebvre, 1948. (Inscribed — one of 2,000 copies on papier chine)

Mrs. E. M. Nearing — *Melchisidek Thevenot's Reisen in Europa, Asia und Africa*, Frankfurt, 1693. (Bound in antique morocco)

Mr. Foster Wild Rice, Rowayton, Connecticut — *The Jocelyn Engravers*, by Foster Wild Rice. (No. 50 of 200 copies. Inscribed)

Mr. George Salomon — *Cooking Our Goose*, Privately printed for the friends of Dudley L. Parsons, and of Appleton, Parsons & Company, Inc., 1947; *A Saint George Play*, Privately printed for the friends of Dudley L. Parsons and of Appleton, Parsons & Company, Inc., 1946. (One of 1,000 copies set in Caslon Old Face)

Manuscripts

Mrs. Frank C. Drake — Twenty-two letters — including eighteen from William Dean Howells — to Frank C. Drake, New York journalist and author, 1895-1920.

Dr. Broadus Mitchell — Scott Nearing manuscript.

Music

F. Cogswell Canfield — *The Song of New York*, by F. Cogswell Canfield and Kathleen Wright.

Polish Consulate General — A collection of contemporary Polish music.

Vox Productions — Records: *Concerto for Piano and Orchestra in E Flat* (Beethoven), Orazio Frugoni, pianist, Pro Music Chamber Orchestra, conducted by Paul Paray; *Deuxième Impromptu in F minor* (G. U. Fauré), Gaby Casadeus, pianist; *Les Barricades mystérieuses* (G. U. Fauré), Gaby Casadeus, pianist.

Mr. William C. White — *Tone Building and Intonation Studies for Military Bands in Five Parts*, compiled, arranged and edited by William C. White, 1943.

Presentation Copies of Authors

Mr. Tassilo Adam — *Grammar of the Malay Language*, by Tassilo Adam and James P. Butler, 1948. (Inscribed by the donor)

Mr. William A. Borst, New Haven, Connecticut — *Lord Byron's First Pilgrimage*, New Haven: Yale University Press; London: G. Cumberlege, 1948. First edition.

Mr. Gleb Botkin — *The Baron's Fancy*, 1930.

Mr. Moses Brevda — English and Hebrew versions of *The Story of the Little Jug*.

Mr. C. Burowick, Mexico, D. F. — *Poemas*, 1948.

Mr. Clarence A. Dryden, Hanover, Indiana — *Jefferson County in World War II, 1941-1945*, compiled by Clarence A. Dryden, President, Jefferson County Historical Society, 1947.

Mr. Abraham Felt — *Poetic Gems*, 1948.

Miss Dorothy Frooks — *The Olympic Torch*, 1946.

Dr. Lionel Goitein — *Art and the Unconscious*, 1948.

Miss Rachel Holtman — *Mein Lebns-Weg*, 1948.

Rabbi Samuel Hurwitz — *Of Human Craving*, 1948.

Mr. Edwin F. Keever, Wilmington, North Carolina — *Imago Mundi*, by *Petrus Alliatis*, translated from the Latin by Edwin F. Keever, 1948.

Prof. John R. Kleinschmidt, Grinnell, Iowa — *Les Imprimeurs et Libraires de la République de Genève, 1700-1798*, Genève, 1948.

Miss Marie Maximof — *Songs of Victory*, 1947.

Mr. Booth Mooney, Dallas, Texas — *Mister Texas, the Story of Coke Stevenson*, 1947.

Mr. Richardson Savell, Brookline, Massachusetts — *The Irreproachable Courtship*, 1948; *Various and Love Sonnets*, 1946; *Peace Cell*, 1947.

Mr. Elsdon Smith, Evanston, Illinois — *Naming Your Baby*, 1943.

Dr. Edward Larocque Tinker — *The Cult of the Gaucho and the Creation of a Literature*, 1947.

Mr. Alan W. Walker, Macomb, Illinois — *A History of the 106th Infantry Division Band*, by Ellis E. Leighty and Alan W. Walker.

Mrs. William Warfield — *These Are Mine*, poems by Wendy Warfield. (Inscribed)

Miss Emile E. Watson, Columbus, Ohio — *Is Civilization Gaining or Losing Ground?*, 1948.

Mr. George W. Watt, Clearwater, Florida — *Is the Liar In?*, 1948.

Miss Ruth Willock — *5:30 to Midnight*, 1941.

Mr. Edwin Wolf, 2nd, Philadelphia, Pennsylvania — *If Shadows Be a Picture's Excellence, an Experiment in Critical Bibliography*. (Inscribed)

Mr. Randolph Carter — *Battle for Heaven*, by Randolph Carter and Michael O'Shaughnessy, 1948.

Mr. John W. Grout, Nantucket, Massachusetts — A collection of photographs, letters and other material concerning Nanette Comstock.

Mr. G. Maillard Kessler — Three hundred and seventy-five exclusive photographs of actors, producers and dramatists including Brock Pemberton, Howard Lindsay, Dorothy Stickney, Tallulah Bankhead, Frank Fay and others.

Mr. H. M. Krehan-Crayon — Twelve photographs of a setting for *La Traviata*.

Mr. Richard Leacroft, London, England — *The Theatre Royal*, 1947.

Mr. Stanley Richards — *Through a Glass, Darkly*, by Stanley Richards; *Beyond the Shadow*, by Stanley Richards.

USE AND ADDITIONS, DECEMBER, 1948

During the month of December, 1948, the total number of recorded readers in the Reference Department, Central Building, was 115,365. They consulted 284,683 volumes. No record was kept of the use of books on the open reference shelves. The total number of visitors, including readers, who entered the building was 266,551.

The total number of volumes issued for home use by the Circulation Department was 741,430.

There were received at the Library, through purchase and gift, 28,859 volumes and 5,556 pamphlets.

New Periodicals

ACADEMIA DE HISTORIA DEL VALLE. Boletín. Cali, Colombia. Monthly.

ACTUALITATEA in imagini. Bucuresti, Rumania. Monthly.

Published by Rumania. Ministry of Information.

ALIANZA NACIONAL. Boletín. Avenida España, 224, Lima, Peru. Monthly.

Año 1, núm. 1 (1948).

ANARCHISMO. Casella Postale 41, Palermo, Italy. Monthly?

Anno 1 (1948).

ARAFAT. Lahore, West Punjab, India.

Quarterly.

Published by West Punjab. Department of Islamic Reconstruction.

No. 1 (1948).

ARCHIV fuer Meteorologie, Geophysik und Bioklimatologie. Serie A. Meteorologie und Geophysik. Springer-Verlag, Wien, Austria.

Irregular.

ARCHIV fuer Philosophie. W. Kohlhammer Verlag, Stuttgart, Germany. Irregular.

No. 1 (1948).

DER AUFBAU. Dr. Ing. Hermann Maetz, Neues Rathaus, Halbstock, Tür 27, Wien 1, Austria. Monthly.

Published by Vienna, Austria. Stadtbauamt.

Jahrg. 1 (1946).

BANCO NACIONAL DE COSTA RICA. — DEPARTAMENTO EMISOR. Resumen estadístico mensual. San José, Costa Rica. Monthly.

BAVARIA. — STATISTISCHES LANDESAMT. Berichte zur Wirtschaftslage. München, Bavaria. Monthly?

Vol. 1 (1948).

BENELUX. 41, Rue de l'Agriculture, Bruxelles, Belgium. Monthly.

Published by Comité de rapprochement belgo-néerland-luxembourgeois.

Vol. 1 (1948).

BOERSENBLATT fuer den deutschen Buchhandel. Wiesbadener Ausgabe. Spiegelgasse 9, Wiesbaden, Germany. Bi-weekly.

BOLETÍN informativo de la coalición. Ignacio Mariscal no. 58, México, D. F. Semi-monthly?

Tomo 1 (1948).

BON combat. 13, Ave. de la Renaissance, Bruxelles IV, Belgium. Semi-monthly.

Published by Syndicat chrétien du personnel des chemins de fer, P. T. T., marine, aéronautique et radio.

Vol. 1 (1945).

BRASIL. cultural. Biblioteca "Concalves Dias," Avenida dos Aliados, 41-2, Oporto, Portugal. Quarterly.

Vol. 1 (1947).

BRAZIL. — AGENCIA COMERCIAL: SERVICIO DE INFORMAÇÕES. Boletim paraguaio. Monthly.

BRITISH LIBRARY OF POLITICAL AND ECONOMIC SCIENCE. Selected articles in periodicals recently received. London School of Economic and Political Science, 1 Houghton St., Aldwych, London, W. C. 2, England. Irregular.

BRITISH RHEOLOGISTS' CLUB. Circular. c/o National Institute for Research in Dairying, Shinfield, Reading, England. Irregular.

BRITISH TRANSPORT COMMISSION. Transport statistics. 55, Broadway, London, S. W. 1, England. Monthly.

Number 1 (1948).

BROOKHAVEN NATIONAL LABORATORY. — INFORMATION AND PUBLICATIONS DIVISION. Scientific progress report. Upton, N. Y. Semi-annual.

BRUNEL. — STATUTES. Enactment. Brunei, Brunei. Irregular.

BRUSSELS, BELGIUM. — UNIVERSITÉ LIBRE. Notes et conférences. 76-78 Coudenberg, Bruxelles, Belgium. Irregular.

No. 1 (1945).

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LINE. 634 North Juanita Ave., Los Angeles 4, Calif. 6 issues per year.

Vol. 1 (1948).

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Published by New York Lumber Trade Association, Inc.

Vol. 1 (1948).

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Published by Western Society of Engineers.

Vol. 1 (1948).

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Vol. 1 (1948).

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Vol. 1 (1947).

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No. 1 (Aug., 1948).

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Vol. 1 (1948).

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Vol. 1 (1947).

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Vol. 1, no. 1 (Spring, 1948).

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For and by the United States Merchant Marine Cadet Corps.

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Vol. 1 (1948).

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Année 1 (1946).

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Année 1 (1945).

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Vol. 1 (1947).

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Published by Schweissttechnische Zentralanstalt.
Jahrg. 1 (1947).

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Jahrg. 1 (1947).

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Vol. 1 (1944).

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No. 1 (1948).

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Title in English: Soviet agronomy.
Publication entirely in Russian.

SPAIN. — SERVICIO METEOROLÓGICO NACIONAL. Boletín mensual climatológico. Madrid, Spain. Monthly.

LA STARDA. Casa Editrice Tariffi, Via Pierluigi da Palestrina, 55, Roma, Italy. Bi-monthly.

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Anno 1 (1947).

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TEORIYA i praktika fizicheskoi kul'tury. Moscow, USSR. Monthly.

Published by USSR. Komitet po delam fizicheskoi kul'tury i sporta.

Title in English: Theory & practice of physical culture.

Publication entirely in Russian.

TERMOTECNICA. Via N. Torriani, 3, Milano, Italy. Monthly.

Published by Associazione termotecnica italiana.

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No. 1 (July, 1948).

UNIS. 102, Rue de l'Université, Paris (7), France. Bi-monthly.

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— Selected wage increases. Washington, D. C. Bi-monthly.

UNITED STATES — BUREAU OF LABOR STATISTICS: NEW YORK REGIONAL OFFICE. General wage changes in the Middle Atlantic States region. 341 Ninth Ave., New York 1, N. Y. Bi-monthly.

UNITED STATES. — CIVIL AERONAUTICS BOARD: ECONOMIC BUREAU: FOREIGN AIR TRANSPORT DIVISION. World directory of scheduled common carrier airlines. Washington, D. C. Twice a year.

UNITED STATES. — ECONOMIC COOPERATION ADMINISTRATION. ECA overseas news feature. Rm. 411, 800 Connecticut Ave., Washington, D. C. Irregular.

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Vol. 1 (1947).

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No. 1 (1948).

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Published by Puerto Rico. University.
Vol. 1 (1948).

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Published by Ceylon. University.
Vol. 1 (1943).

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Revue française des lettres et des arts.

VIE NUOVE. Via delle Botteghe Oscure, 4, Roma, Italy. Weekly.
Anno 1 (1946).

VIGILIA. Kossuth Lajos-utca, 1, Budapest IV, Hungary. Monthly.

LA VOIX du Congolais. C. Ch. B. B. 202, Kalina, Belgian Congo. Monthly.
Vol. 1 (1945).

VOIX de Varsovie. 108, Boulevard Saint-Germain, Paris (6), France. Bi-weekly.
Revue de la vie polonaise et de l'Europe central et orientale.
No. 1 (1939).

WOMAN veteran. P. O. Box 7399, Washington 4, D. C. Monthly.
Vol. 1 (1947).

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Published by Gewerkschaftsbund Württemberg-Baden.
Jahrg. 1 (1946).

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Vol. 1 (1948).

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Bd. 1 (1948).

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Jahrg. 1 (1948).

CIRCULATION STATISTICS FOR DECEMBER, 1948

BRANCHES	HOME USE TOTAL	HOME USE ADULT	HOME USE JUVENILE
Central Circulation	49,240	49,240	-----
Central Children's Room	2,430	-----	2,430
Picture Collection	27,771 *	-----	-----
Extension Division	95,576	53,751	41,825
Library for the Blind	6,839	6,748	91
Aguilar	11,676	5,417	6,259
Bloomingtondale	7,154	6,027	1,127
George Bruce	10,327	6,335	3,992
Chatham Square	10,564	6,841	3,723
Cathedral	9,971	8,880	1,091
Columbus	9,383	7,320	2,063
Epiphany	----- †	-----	-----
Fifty-eighth Street	13,636	13,636	-----
Music Library	5,281	5,281	-----
Fordham	46,208	33,125	13,083
Fort Washington	27,567	20,893	6,674
125th Street	8,145	4,629	3,516
High Bridge	34,687	20,809	13,878
Hamilton Fish Park	15,679	9,118	6,561
Hamilton Grange	17,343	13,739	3,604
Harlem Library	6,283	3,070	3,213
Hudson Park	----- †	-----	-----
Hunt's Point	23,443	12,471	10,972
135th Street	9,319	4,620	4,699
115th Street	8,493	4,119	4,374
Jackson Square	14,075	12,153	1,922
Kingsbridge	11,601	7,480	4,121
Muhlenberg	13,871	11,325	2,546
Melrose	19,796	10,899	8,897
Mott Haven	11,698	6,668	5,030
Morrisania	17,139	11,114	6,025
Ninety-sixth Street	15,758	11,711	4,047
Nathan Straus	5,269	3,042	2,227
West New Brighton	7,106	4,115	2,991
Ottendorfer	10,487	10,487	-----
Port Richmond	8,394	5,522	2,872
Riverside	16,515	13,244	3,271
St. Agnes	29,369	23,967	5,402
Seward Park	----- †	-----	-----
St. George	8,960	6,541	2,419
Sixty-seventh Street	11,562	6,803	4,759
Stapleton	5,863	3,985	1,878
Tremont	----- †	-----	-----
Tompkins Square	14,385	8,736	5,649
Tottenville	4,234	2,765	1,469
Washington Heights	11,792	9,025	2,767
Webster	10,558	7,210	3,348
Wakefield	15,308	9,383	5,925
Woodstock	11,415	5,973	5,442
Westchester Square	17,648	10,191	7,457
Yorkville	15,121	11,604	3,517
School Work	3,388	3,388	-----
Central Reserve	847	847	-----
TOTALS	741,403	514,247	227,156

* Not included in total. † Closed for painting and repairs.

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The Boston Book Trade, 1800-1825. By Rollo G. Silver. 1949	.75	Anatolian Languages, A Select Bibliography of. By Donald C. Swanson. 1948	.50
The King's Book of Sports in England and America. By Robert W. Henderson. 1948	.50	A Bibliography of William Dean Howells. By William M. Gibson and George Arms. 1948	2.25
German Publications on the United States, 1933 to 1945. Compiled by Hans Hainebach. 1948	.50	A Bibliography of Boxing. A chronological check list of books in English published before 1900. Compiled by Paul Magriel. 1948	.50
The Typographical Widow. <i>Who is she? What is she?</i> Edited by Karl Brown. Plus <i>Encore</i> [Further notes on the widow]. 1948	.35	On Reconnaissance for the Great Northern: Letters of C. F. B. Haskell, 1889-1891. Edited by Daniel C. Haskell. 1948	.50
"Eighteen - Hundred - And - Froze - to - Death." Compiled by Barrows Mussey and Sylvester L. Vigilante. 1948	.15	A Bibliography of Etiquette Books Published in America Before 1900. Compiled by Mary Reed Bobbitt. 1947	.35
The Printers and Publishers of Children's Books in New York City, 1698-1830. By Harry B. Weiss. 1948	.30	Montesquieu: a Bibliography. Compiled by David C. Cabeen. 1947	1.00
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